

The Green Dot. Only GE Bluecoats have green dots, to keep track of the flashes for you. No more guessing. A green dot means the bulb has not been used. Flash, it turns black. Now, you can easily see how many shots you have left.

The Blue Coat. Now the cube is blue all over, because we put the color in the cover instead of on each bulb. Now, picture after picture, you'll get better color snapshots than you ever got before.



The Black Dot. When a bulb is flashed, the green dot turns black, showing at a glance the bulb's been used. No more missing pictures by trying to get five flashes out of a four-flash cube.

The GE Bluecoat with the green dots. The only flashcube that makes it hard to goof up pictures.

Only GE's got the green dot. Now, it's hard to goof up pictures.



THE BLUE COAT WITH THE GREEN DOTS
GENERAL  ELECTRIC



In 1949, we sold 2 Volkswagens in the U.S.A.

In 1969, we did a little better.

All told, there are 3½ million good old VWs zipping around the good old U.S.A.

It is far and away the biggest automotive success story of all time.

It is also the simplest:

Every year, we make the VW better.

And every year, it sells better.

But simple doesn't mean easy.

For 20 years, we've improved our improvements and refined our refinements.

And made VW service as good as the car itself.

Today, we ask \$1839* for a car that asks almost nothing of you: A dribble of gas and oil, no water or anti-freeze.

In return, Volkswagens cheerfully conquer mountains, skim deserts, float through

floods, trudge through winters.

People pamper them, abuse them, depend on them and just plain love them.

For 20 years, we have raised the eyebrows and troubled the sleep of every other car maker in the world.

The years have been kind to us and you have been kind to us.

And we thank you.



New elegance from.



Jewel Boxes from Kleenex.

Who'd believe Kleenex would show up in boxes that looked like they just stepped out of Tiffany's or Cartier's? But here they are. Five dazzling colors. Each beautiful enough to set off any room you set them out in. And the nicest part, an old friend will still be popping up in them.

Kleenex®. The First Tissue.

Kimberly-Clark Corporation

an old friend.



Lime for chapped lips?

You bet.

Also Spearmint, Orange Mint, and Neutral.

And they work even better than the medicine-tasting kind. Keep your lips from getting chapped, help heal already-chapped lips like nothing else! New look, and feel, too! Non-waxy, invisible! Sea & Ski Lipsavers®

©1969 Sea & Ski Corporation, Reno, Nevada 89301



Doctors Find Way To Shrink Hemorrhoids

And Promptly Stop Itching, Relieve Pain In Most Cases.

Science has found a medication with the ability, in most cases—to stop burning itch, relieve pain and actually shrink hemorrhoids.

In case after case doctors proved, while gently relieving pain and itching, actual reduction (shrinkage) took place.

The answer is *Preparation H*®—there is no other formula like it for hemorrhoids. Preparation H also soothes inflamed, irritated tissues and helps prevent further infection. In ointment or suppository form.



Halo.
Birthday Candles
for little Angels

In a great new variety.
At all better stores.

Nurse discovers whiter shoes!

Griffin Allwhite is 2 shades whiter than another leading polish!

That's why so many nurses, so many people use Griffin. Try it yourself. You'll see why it's America's number one polish.

ON-CAMPUS representatives for The Time Inc. College Bureau

(Undergraduate, graduate and part-time students eligible.) Time Inc.—publishers of TIME, LIFE, SPORTS ILLUSTRATED and FORTUNE—is looking for college students to join its network of over 500 representatives in a well-established sales and marketing program in operation for more than 40 years.

Increase your income and help underwrite some of your educational expenses by making subscriptions to these widely-read and respected magazines available on your campus at special student and educator rates. Earn anywhere from \$100 to over \$1,000 in commissions (depending upon the size of your campus and your own initiative!); gain practical experience running your own business; set your own working hours; earn extra fees, too, by participating in market research and allied projects. Time Inc. supplies all the selling materials you need—free—and also instructions on how to make your selling techniques pay off in sales.

No experience necessary. If you're interested, write immediately—enclosing this notice plus a letter stating your qualifications—to: Time Inc. College Bureau, TIME-LIFE Bldg., N.Y., N.Y. 10020.

LIFE

FOUNDER Henry R. Luce 1898-1967

EDITOR-IN-CHIEF Hedley Donovan
CHAIRMAN OF THE BOARD Andrew Heiskell
PRESIDENT James R. Shepley
CHAIRMAN, EXECUTIVE COMMITTEE James A. Linen
SENIOR STAFF EDITOR Daniel Seligman
VICE CHAIRMAN Roy E. Larsen

EDITOR Thomas Griffith
MANAGING EDITOR Ralph Graves

ASSISTANT MANAGING EDITORS
Roy Rowan Philip Kunhardt Robert Ajemian Loudon Wainwright
Irwin Glusker Charles Elliott
John Thorne Richard Pollard
David Maness A. B. C. Whipple
Marian A. MacPhail

SENIOR EDITORS

Gene Farmer, James Fick, Steve Gelman, Bayard Hooper, Mary Leatherbee, Scot Leavitt, Don Moser, Milton Orshofsky, Tom Prideaux, Albert Rosenfeld, Russell Sackett, David Scherman, Dorothy Seiberling, Richard Stolley.

STAFF WRITERS

Jordan Bonfante, Robert Coughlan, Barry Farrell, Dora Jane Hamblin, Jane Howard, Donald Jackson, Edward Kern, William McWhirter, Richard Meryman, Thomas Thompson.

PHOTOGRAPHIC STAFF

Carlo Bavagnoli, Larry Burrows, Ralph Crane, Walter Daran, John Dominis, Alfred Eisenstaedt, Eliot Elisofon, Bill Eppridge, Fritz Goro, Farrell Grehan, Henry Groskinsky, Yale Joel, Mark Kauffman, Dmitri Kessel, Nina Leen, John Loengard, Leonard McCombe, Vernon Merritt III, Francis Miller, Ralph Morse, Carl Mydans, Lennart Nilsson, John Olson, Gordon Parks, Bill Ray, Co Rentmeester, Arthur Rickerby, Michael Rougier, George Silk, Howard Sochurek, Grey Villet, Stan Wayman.

PHOTOGRAPHIC DEPARTMENT

Margaret Sargent (Deputy), Barbara Baker, Barbara Brewster, Anne Drayton, Claudia Grassi, Ruth Lester, Karen Mullarkey, Gretchen Wessels, Carol Young. LABORATORY: Herbert Orth. SYNDICATION: Gedeon de Margitay.

ASSOCIATE EDITORS

Ronald Bailey, Wilbur Bradbury, Robert Brigham, Michael Durham, Tom Flaherty, Patricia Hunt, Tom Hyman, Frank Kappler, William Lambert, Stephen Mahoney, Gerald Moore, Robert Morse, Henry Moscow, John Neary, Berry Stainback, Roger Vaughan, Greg Walter.

ASSISTANT EDITORS

Sam Angeloff, Joan Barthel, Ann Bayer, Helen Blagden, David Bourdon, Kay Brigham, William Bruns, Josephine Burke, Mathilde Camacho, Betty Dunn, Frances Glennon, Muriel Hall, Stephen Heckscher, Adrian Hope, Colin Leinster, Joann McQuiston, Alicia Moore, Maggie Pa'ey, Marion Steinmann, Jozefa Stuart, Denny Walsh, David Wolf, Richard Woodley.

REPORTERS

Rosemary Alexander, Mary Elizabeth Allison, Adrienne Anderson, Audrey Ball, Laura Bell, Eva Borsody, Virginia Burke, Sean Callahan, Charles Childs, Marilyn Daley, Kate Ganz, Judy Gurovitz, Richard Hall, Jill Hirschy, Anne Hollister, Janet Mason, Irene Neves, Janice Pikey, John Stickney, Jean Stratton, Marian Taylor, Constance Tubbs, Felix von Moschzisker, Lucy Voulgaris, Elsie Washington, Marie-Claude Wrenn, Sylvia Wright, Margaret Zug.

COPY READERS

Helen Deuell (Chief), Dorothy Illson, Elizabeth Frappollo, Barbara Fuller, Nancy Houghtaling, Marguerite Hyslop, Joan Minors, Joyce O'Brien, Carolyn Sackett, Sydney Stackpole, Joseph Wigglesworth.

LAYOUT

David Stech (Associate Art Director)
Robert Clive, John Martinez (Assistant Art Directors), John Vogler (Color Director), William Shogren, Hilde Adelsberger, John Geist, Albert Keichum, Modris Ramans, Louis Valentino, Bernard Waber, Sanae Yamazaki, John Hammond, David Young (Production Coordinators), Lincoln Abraham, Ernest Lofblad, Earle Kersh (Art Director, International Editions), Richard Valdatis (Assistant Art Director).

REGIONAL BUREAUS

Lucy Lane Kelly (New York Desk)
WASHINGTON: Reginald Bragonier Jr., Margery Byers, Susanna McBee, David Sheridan; LOS ANGELES: John Froom, Judy Fayard, John Fried, Sally O'Quin, Richard Woodbury; CHICAGO: John Pekkanen, Joan Downs, Dale Wittner; PARIS: Rudolph Chelminski, Robin Espinosa, Nadine Liber, Michael Mok, Peter Young; LONDON: Jack Newcombe, Dorothy Bacon; BONN: Gerda Endler; HONG KONG: Hal Wingo, John Saar.
TIME-LIFE NEWS SERVICE
Murray J. Gatt (Chief);
R. Edward Jackson, Robert Parker, Don Birmingham;
Senior Correspondent: John Steele.
WASHINGTON: Hugh Sidey; CHICAGO: Champ Clark;
LOS ANGELES: Marshall Berges; NEW YORK: Frank McCulloch;
ATLANTA: Roger Williams; BOSTON: Gregory H. Wierzynski; HOUSTON: Donald Neff;
DETROIT: Don Sider; SAN FRANCISCO: Jesse Birnbaum; OTTAWA: Richard Duncan;
TORONTO: Peter Simms; CALGARY: Ed Ogle; UNITED NATIONS: Frederick Gruin;
LONDON: Curt Prendergast; PARIS: William Rademaekers; BONN: Benjamin W. Cate;
ROME: James Bell; COMMON MARKET: Robert Ball; EASTERN EUROPE: William Mader;
MOSCOW: Jerrold Schecter; FAR EAST: Louis Kratt; NAIROBI: William Smith;
BEIRUT: Gavin Scott; NEW DELHI: Dan Coggin; HONG KONG: Bruce W. Nelson;
SAIGON: Marsh Clark; BANGKOK: Hugh Greenway; TOKYO: Edwin Reingold;
SYDNEY: Ernest Shirley; CARIBBEAN: Joseph Kane; RIO DE JANEIRO: Mo Garcia;
CABLE DESK: Minnie Magazine.

EDITORIAL SERVICES

Paul Welch (Director), Frederick Redpath, Robert Boyd Jr., Peter Draz, Margaret Fischer, George Karas, Doris O'Neil.
EDITORIAL BUSINESS MANAGER Richard M. Emerson

PUBLISHER Jerome S. Hardy
GENERAL MANAGER John A. Watters
ASSISTANT PUBLISHER Stevens DeClerque
CIRCULATION DIRECTOR William J. Conway
PROMOTION DIRECTOR Charles Rubens II
ASSOCIATE PUBLISHER-ADV. SALES DIRECTOR Lee Heffner

December 26, 1969

Volume 67, Number 28

LIFE is published weekly except two issues yearly combining two issues in one by Time Inc., 341 N. Fairbanks Court, Chicago, Illinois 60611, principal office Rockefeller Center, New York, N.Y. 10020. James R. Shepley, President; Richard B. McKesha, Treasurer; John F. Harvey, Secretary. Second-class postage paid at Chicago, Ill., and at additional mailing offices. Authorized as second-class mail by the Post Office Department at Ottawa, Canada and for payment of postage in cash, U.S. subscriptions \$8.75 a year and Canadian subscriptions \$9.75 a year.

Less than



12¢

a week!

Now you can enjoy LIFE at home for less than 12¢ a week. Providing you rip out the attached card before someone else does.

It features a special introductory rate for new subscribers only. 25 issues of LIFE for just \$2.95.

Less than 12¢ a week! Just think of what you can buy for 12¢ these days.

Think harder. There must be something.

There is practically nothing.

Now think of LIFE.

And its wealth of entertainment and information. Its million dollar photography.

Its priceless adventures into the worlds of sport, politics, art, crime, cooking, science and fashion.

Suddenly 12¢ seems to go a long way. And all you need do is send it in the right direction.

Rip out the card. Fill in your name. Head for the mailbox. And don't stop for money.

We'll bill you later.

(If the card is gone, you'll have to write instead of rip...

to LIFE, Time & Life Building, Chicago, Illinois 60611.)

LIFE

This One



3LBJ-HUU-QURN

A special message for residents of

INDIANA

"When I need insurance, I want it handled by someone who knows what he's talking about," says Green Bay Packer Quarterback Bart Starr.

**"So I see a pro.
An Independent Insurance Agent."**

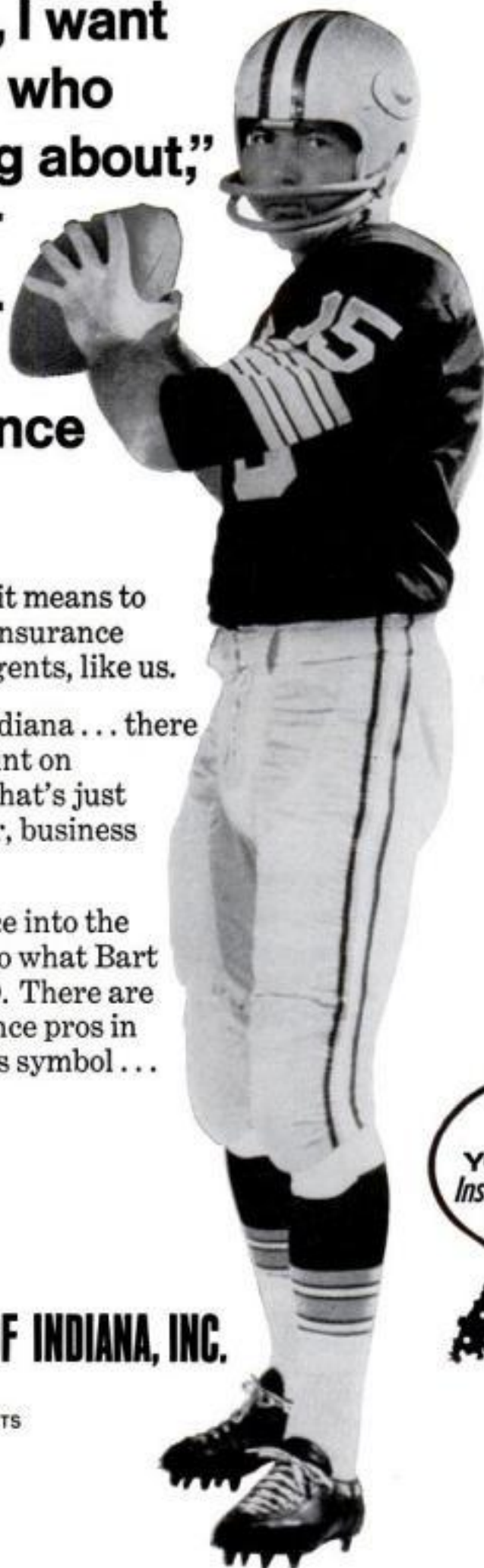
Bart Starr knows what it means to be a pro. So he gets his insurance through independent agents, like us.

Wherever you live in Indiana... there is a pro that *you* can count on to select the insurance that's just right for your home, car, business and your life.

Don't put your insurance into the hands of an amateur. Do what Bart Starr does. SEE A PRO. There are more than 2,300 insurance pros in Indiana who display this symbol...

Independent INSURANCE AGENTS OF INDIANA, INC.

MEMBER OF THE NATIONAL ASSOCIATION OF INSURANCE AGENTS

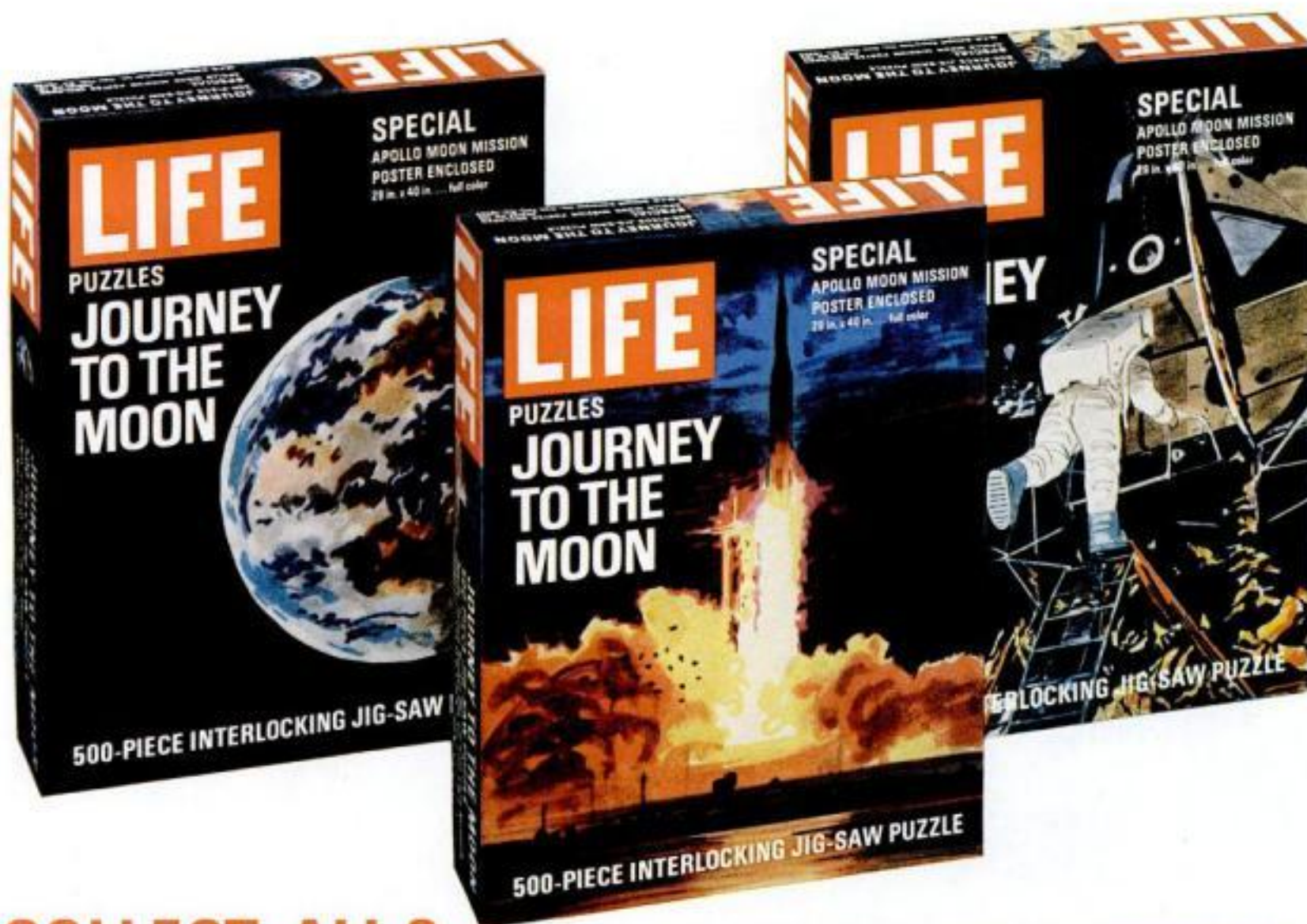


NEW! FROM THE EDITORS OF

LIFE

"JOURNEY TO THE MOON"

AN HISTORIC COLLECTOR'S SET OF JIG-SAW PUZZLES



**COLLECT ALL 3
MEMENTO-PUZZLES!**

**Watch full-color
moon photographs take
shape before your eyes**

13" x 20" when completed. 500 interlocking pieces. Suitable for framing. Extra challenging for juniors, teenagers and adults.

**NOW AT YOUR
NEIGHBORHOOD STORE**



EXTRA! Enclosed in each box is a huge 29" x 40" keepsake Apollo Moon Mission poster



Knoll Townhouses, Indianapolis, Indiana. Builders: William Jennings and Robert Park. Architect: Paul Cripe, Inc. Served by Indianapolis Power & Light Co.



Hillside Garden Apartments, Indianapolis, Indiana. Developer: Boise Cascade. Architect: Walker, Applegate, Oakes and Ritz. Served by Indianapolis Power & Light Co.



Parc Bordeaux Garden Apartments, Indianapolis, Indiana. Builder: Simpson-Stygall, Inc. Architect: Merrill Jones & Associates. Served by Indianapolis Power & Light Co.



Edgewater Apartments, Indianapolis, Indiana. Builder: Stanley Herman Homes, Inc. Architect: Herman and Woods Associates. Served by Indianapolis Power & Light Co.

Looking for a new



Tara V Apartments, Indianapolis, Indiana. Builder: The Tara Company. Architect: Paul Cripe, Inc. Served by Indianapolis Power & Light Co.



**When you're looking for a new place to live, make sure you get the finest.
Visit the GE-equipped total-electric homes and apartments near you . . .
they have all the comforts and conveniences you've ever wanted.**

Begone dull care. Total-electric living frees you from the drudgery of housework. Electric servants prepare your food, cook it, dispose of scraps and clean your dishes. Entertaining becomes a breeze — and the kitchen is new again minutes after the guests leave!

Flameless, silent electricity warms you when it's cold, freshens you when the world wilts outside. Filter dirt and pollen as you control the climate and

watch your dusting chores disappear.

Total-electric living not only grows on you, it grows *with* you. There's always ample power to accommodate new timesavers or hobby equipment.

Decorator lighting spotlights your good taste, provides comfortable illumination indoors and out.

Get the total-electric idea!

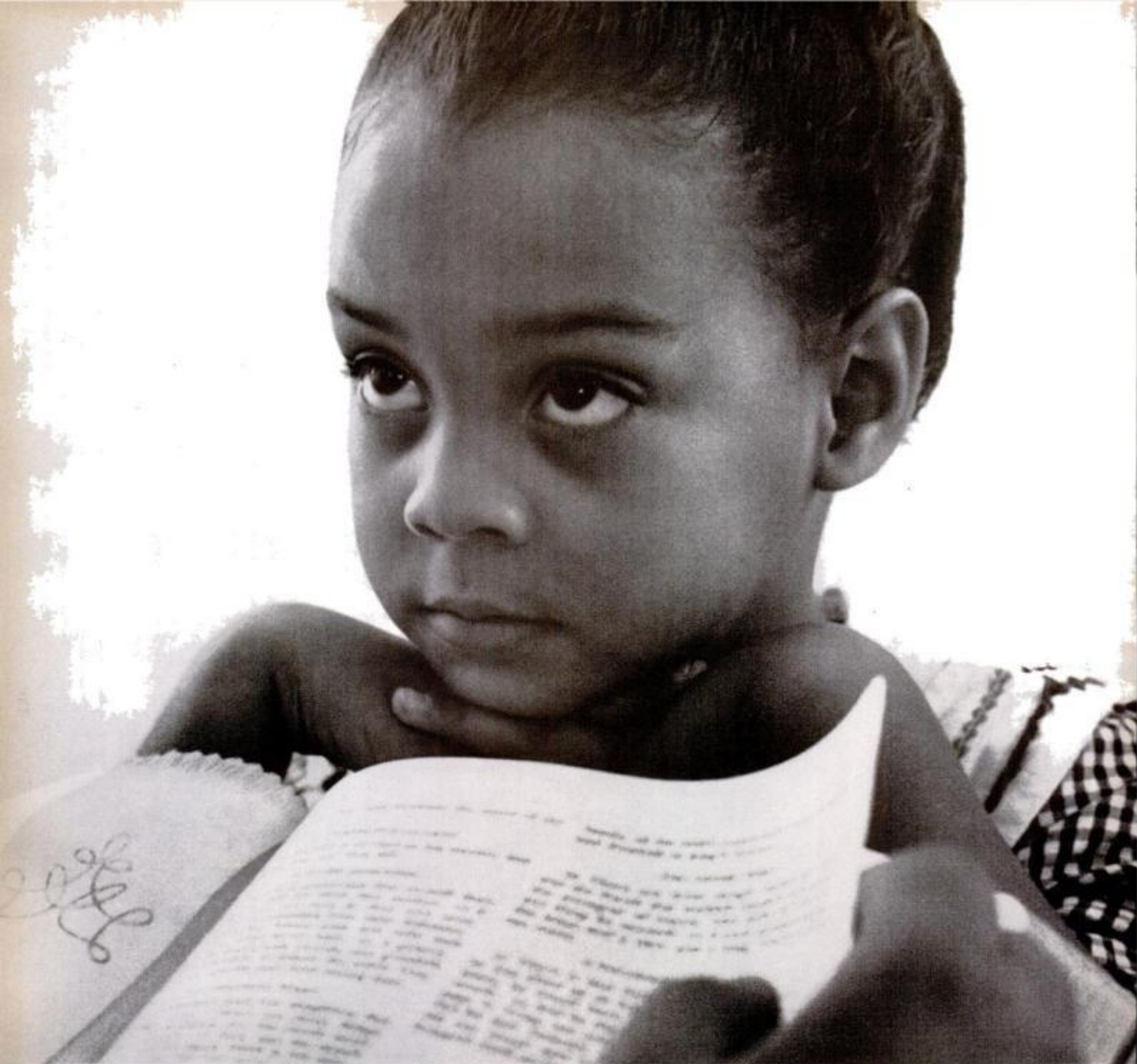
Discover a grand new brand new lifestyle starting the day you move in.

GENERAL  ELECTRIC

CONSTRUCTION MARKET DEVELOPMENT OPERATION
BOX 1661, LOUISVILLE, KENTUCKY 40201

place?





Equitable thinks Ana Morales ought to do better in school.

Ana could be a whiz—if she had the kind of medical attention most children get. But all too often, those who need health care the most, get it least—and last.

Equitable is disturbed by this, and we're trying to help bring about a change. By investing funds for health centers in low income areas, for


hospital expansion, for nursing and convalescent homes. By contributing to health research and education. By helping develop new ways to bring health care to those who need it.

Whether it's health care...or a Living Insurance program for a family...helping people build a better life is what Equitable is all about.

THE  EQUITABLE

© The Equitable Life Assurance Society of the United States
New York, N.Y. 1969
An Equal Opportunity Employer, M/F

© 1969 Association of American Railroads, Washington, D.C.

A vintage car is driving away from the viewer on a two-lane road at night. The car's headlights illuminate the road ahead. A large, vibrant rainbow arches across the sky above the car. The landscape is dark and hilly.

America's railroads. Who needs them?

Without the railroads, your economy car would still get delivered—sooner or later.
But once you paid all the hauling charges, it wouldn't be an economy car.

America's Railroads
Who needs them? You do.

INTRODUCTION

A Divided Decade THE '60s

It is tempting for historians—and perhaps even more so for journalists—to paste a specific label on a decade. LIFE has labeled this special double issue on the '60s "The Decade of Tumult and Change." It was certainly that.

And yet the significant movements of a decade rarely begin with the opening year and then stop neatly on calendar cue ten years later; men and events are not so tidy with time. The last decade in America that perhaps deserved a single, embracing label was the '30s: surely it was a decade dominated from beginning almost to end by the Great Depression. The '40s, however, were sharply divided between World War II, over in 1945, and the post-war years, a period for America of worldwide involvement and rebuilding. Nor did the second phase of the '40s end with the decade. It continued into the '50s, which eventually became, under President Eisenhower, a period of relative tranquillity and peace, of the cold war and the silent generation.

The '60s, a time of tremendous forces and changes, will be analyzed and argued about for years to come. But we suggest that this decade, in terms of American life and the American scene, breaks into two fairly distinct parts. In the first, there was a brisk feeling of hope, a generally optimistic and energetic shift from the calm of the late '50s. Then, in a growing swell of demands for extreme and immediate change, the second part of the decade exploded—over race, youth, violence, life-styles and, above all, over the Vietnam war. These explosive years will carry over into the '70s, and it is impossible to predict when they will end.

The great themes and trends of this turbulent era were, indeed, already in motion during the early years of the '60s, but they became dominant only in the second half of the decade. If a single event can be picked to mark the dividing line, it is not the assas-

sination of President Kennedy in 1963, an isolated national tragedy brought about by the act of a single megalomaniac, but the Watts riots in Los Angeles in August 1965. It was Watts, sudden and violent, that finally ripped the fabric of lawful democratic society and set the tone of confrontation and open revolt so typical of our present condition.

This special issue of LIFE is a picture record of the '60s. In these photographic images—violent, nostalgic, preposterous, maddening, amusing, sometimes immensely evocative and moving—are expressed many of the feelings and furies of a span perhaps richer in experience than any other that Americans have lived through. The issue concentrates almost entirely on the American scene, attempting to show not only the historic moments but also the social changes, from the significant to the gloriously unimportant. Through all the shutter-snaps of high drama, comedy, achievement and anguish, we see the outline of this incredible 10-year blink in the passage of history.

The tumbling years began with a new President inviting his countrymen of all ages to accept a share of the burdens of leadership. This invitation, with its eloquent appeal to idealism, reached the young of America, and they responded not only by joining the Peace Corps but by beginning to study the possibility that they had an urgent stake in the quality of American life. This involvement would lead, eventually, to enormous outbursts of protest against a profusion of targets.

In these early years, despite Russian dominance in space, the Bay of Pigs, the small but growing conflict in Vietnam, the backlash against civil rights action and the rising black unrest in the cities, there was a certain optimism that good ends could be accomplished in an orderly and even joyful fashion. The country

was eager for heroes and signs of national achievement, and John Glenn provided both when, in the winter of 1962, he orbited the earth three times.

And then the President was shot. The long weekend of mourning brought us closer together as a people than we have been at any time since. The sense of disillusionment and of important things begun but never completed ran parallel with grief. Lyndon Johnson's first years in the White House, though marked by proclamations of the Great Society and outstanding congressional action, particularly in the field of civil rights, were accompanied by deepening involvement in Vietnam. By the end of 1965, Vietnam had become a real war—and a national trial. At the same time, American viewers watched in nightly disbelief television film of rising disorders in their own land, in their own streets and on their own campuses. The explosive years had arrived.

New experience soon became the order of the day. The stage, the screen, the arts, the fashions, all offered innumerable fresh possibilities for shock and confrontation. The new theater became part of the new politics and candidates like Eugene McCarthy could ignore the old, traditional campaign requisites and deal directly across the generation gap. The gap itself became a cliché and students became the tasters, seekers and upsetters for the nation, not merely for their contemporaries.

The smoke and din of transformation remain with us. This issue contains its full share of turbulence and angry faces, but it would be the height of pessimism to read these as portents of disaster. In the record of history the times of greatest change and progress are never tranquil. The passage of America through the '60s seems in close retrospect too frantic and troubled, but out of such travail other times have yielded better worlds. That hope should sustain and guide us as we move forward into the '70s.

**There's a new way to bring this fellow into the hearts of millions.
It's also a way to teach doctors open heart surgery.**

And it's a way to show farmers in developing countries how to grow more food. And farmers' wives how to use that food to cook more nutritious meals.

A way to teach families how to stay small. And businesses how to grow big.

It's called television.

Television by satellite.

It's a lot different from the television we know. Because it's mainly for education, and only incidentally for entertainment.

Satellite television also works differently.

Programs originating from as far away as the other side of the world are broadcast

to a satellite floating 23,000 miles in the sky.

From there they're picked up by the nine-story, metal-clad listening ear of an earth satellite station, and transmitted to television sets in crowded cities, small towns and the remotest villages.

We have a very special interest in earth satellite stations at General Telephone & Electronics.

After all, we started designing and building them right in the beginning. In fact, we've had a part in (or parts in) 15 of the 36 earth satellite stations now in operation. The 4 that we completely designed

and built in Thailand, the Philippines and Chile are also being used for carrying international telephone calls. (Which will produce enough income for these countries to pay for their earth satellite stations.)

Within the next few years we expect satellites and satellite stations to be involved in even more areas:

People to computer phone conversations.

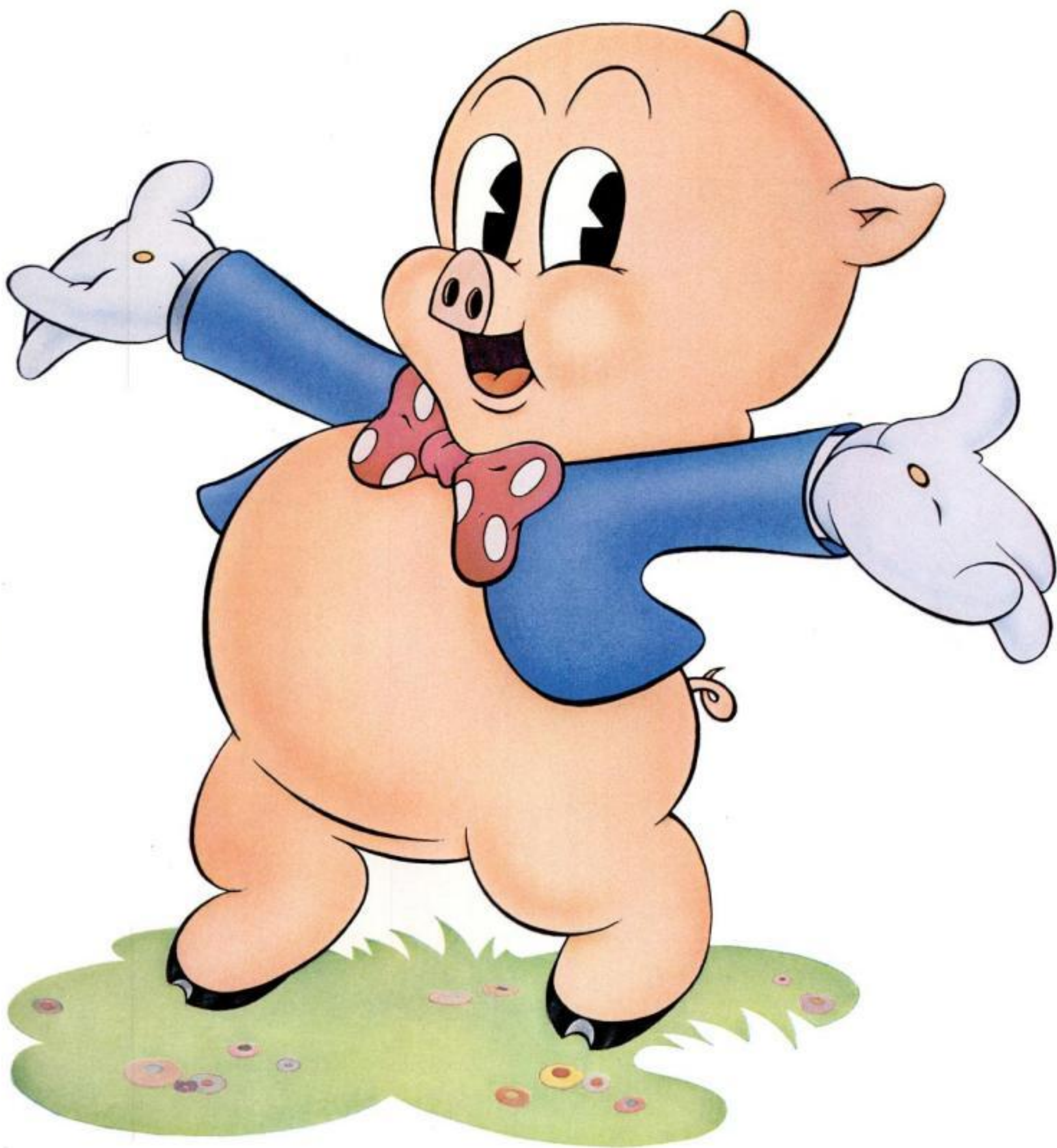
Computers talking to computers.

Facsimile photo transmission.

Video telephone services.

And if our little friend will excuse us, That's not all folks.

General Telephone & Electronics
730 Third Avenue, New York, N.Y. 10017



THE SWEEP OF THE '60s



No era in the past was ever so thoroughly and perceptively recorded as the '60s. None, for that matter, had so much and such variety to record. From the joy and hope that John Kennedy stirred to the anger of Chicago, from the tumult of Watts burning to the bleak and empty moonscape that greeted the astronauts, America and Americans in living through the drama of these years performed—on camera—a running scenario that was nearly always fantastic, at times unbelievable. The photographs on these pages recall scenes from the American drama. Some of them show historic events of the decade; others sum up a whole aspect of its life in a single frame. Together they capture the sweep of the sixties in a kaleidoscope that shows how the decade looked and felt and a good deal also of what it meant.

A field of reaching hands and jubilant young faces greeted Jack Kennedy during his 1960 campaign. Eight years later another crowd of young people angrily baited the police with obscene gestures during the Chicago convention riots.





In August 1965, the ghetto riot that shook the nation broke out in Watts, Los Angeles. Thirty-four died, 891 were injured as firemen tried to extinguish the fires and looters ransacked stores.



A time bomb of black rage exploded in the ghettos

The last sex goddess made her final scene and left us

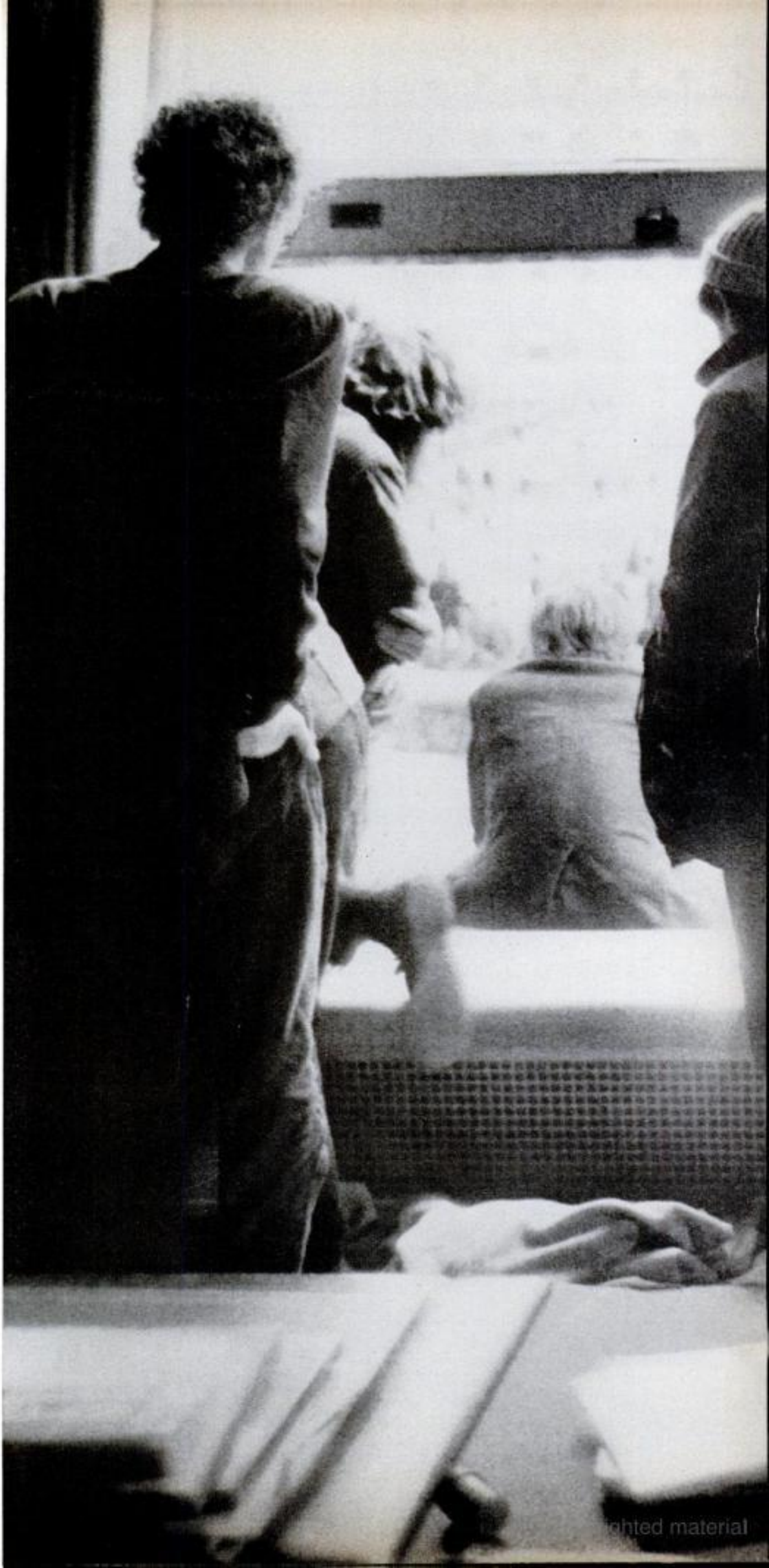


Two months before her death by an overdose of barbiturates in 1962, Marilyn shot her first nude movie scene. Shortly afterward, she was fired and the movie was scratched—but this picture remains.



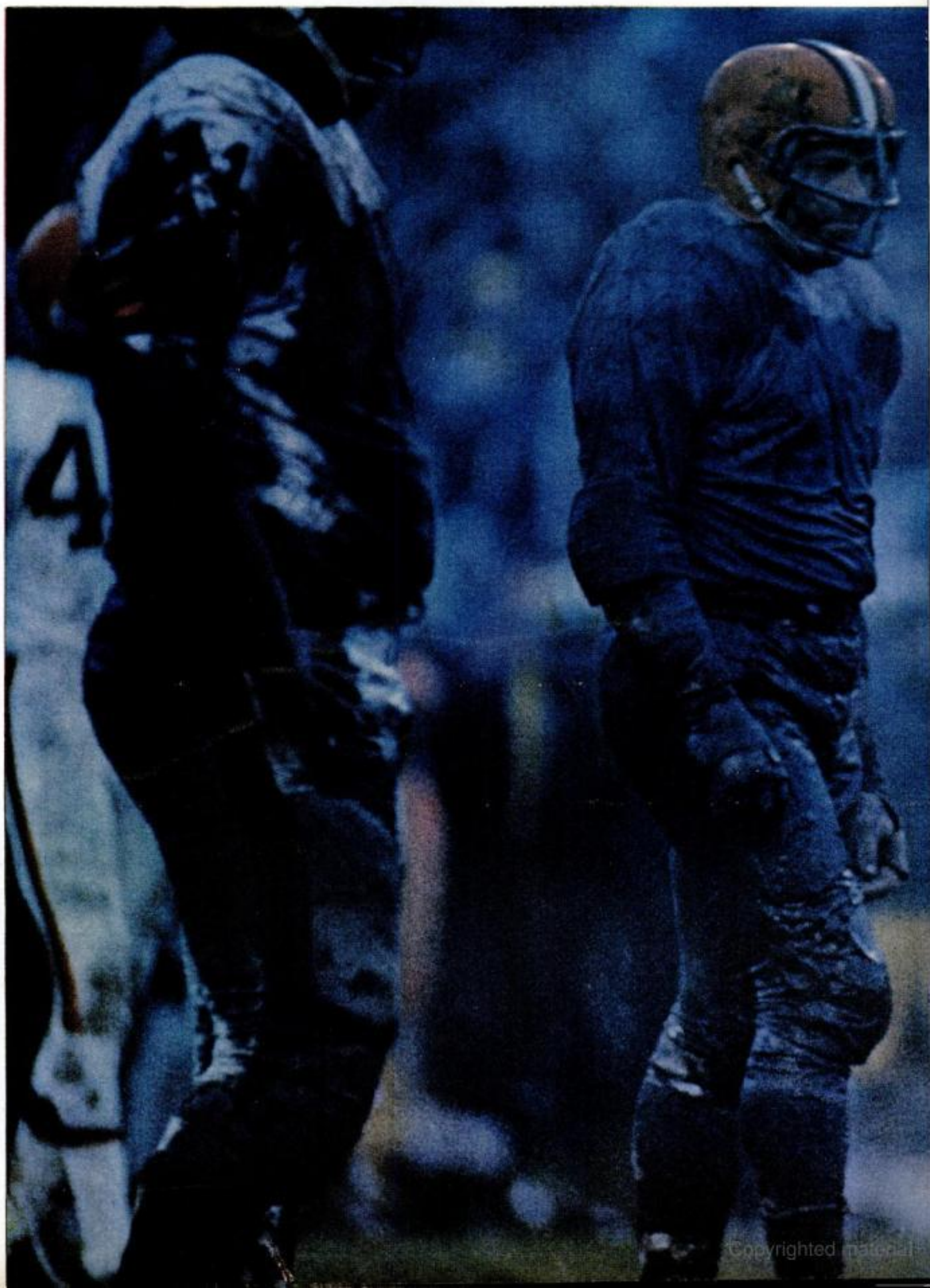
In citadels of learning
students seized
the chair and ordered
the Establishment
up against the ivied wall

Ensnared in the president's
chair at Columbia University,
flourishing one of the
president's cigars, senior David
Shapiro assumes the truculent
posture of the students who
turned campuses into
battlegrounds during the '60s.
At Columbia, in April of 1968,
600 militants seized five
campus buildings, including
the administration center, and
effectively shut down the
university for six days. An army
of policemen finally ousted
them in a skull-cracking melee.

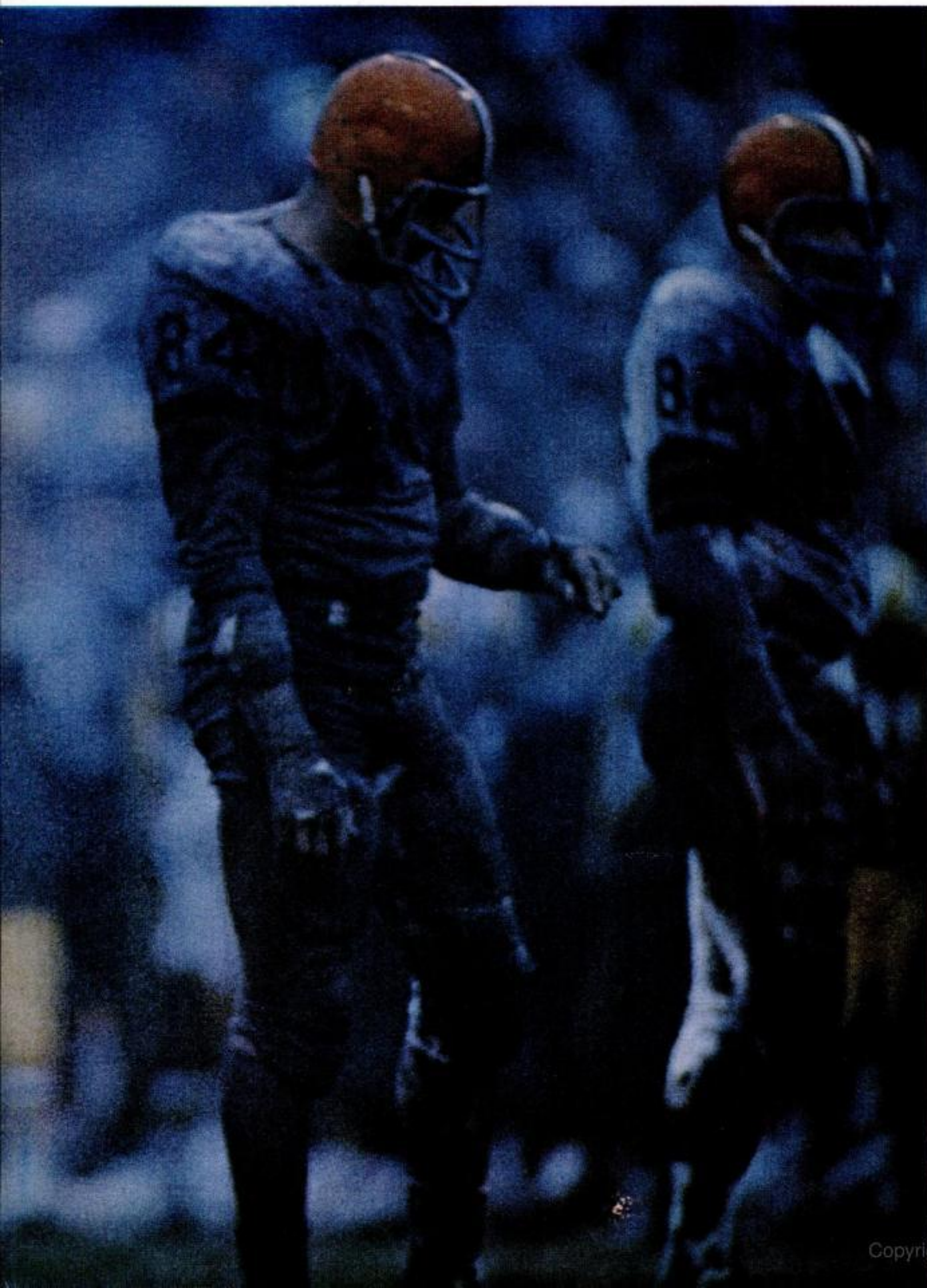




In football, the pros came marching in



Mud-spattered and slovenly, the Cleveland Browns line waits for a play to resume. Their electric blend of brute force and computerlike precision helped make pro football the No. 1 spectator sport of the decade.



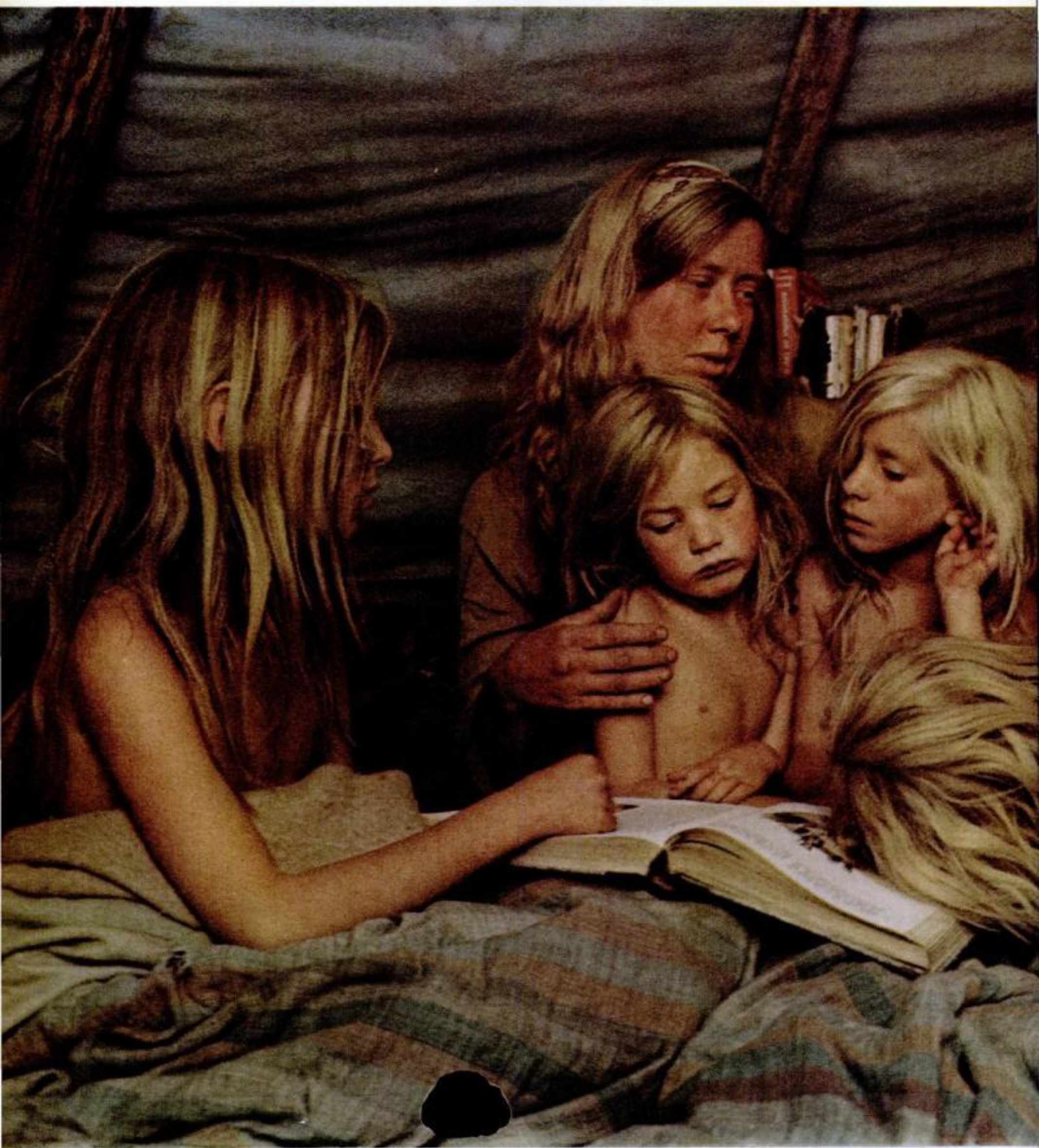
A long and bitter undeclared war in a small and far-off land spilled our blood and split the nation



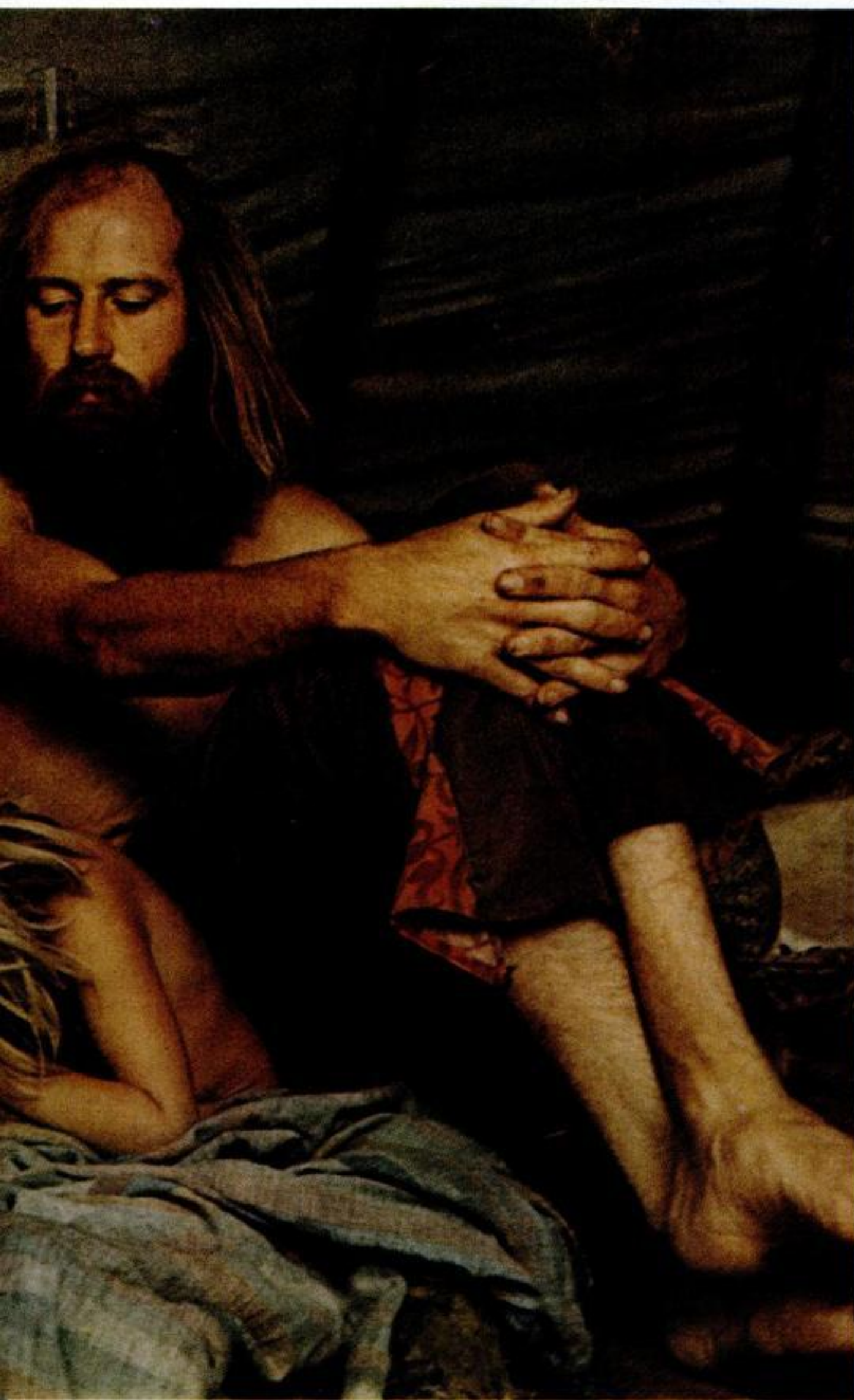
A stricken mother clutching her wounded baby bespeaks the tragedy of civilians caught in Vietnam's crossfire. In 1968 alone, at least 50,000 civilians died and half a million were left homeless.



Our own casualties are evacuated on a tank from the siege of Hué. In 1968, in one of the war's bitterest battles, Hué was retaken after 25 days of fighting that reduced the fine old city to a mass of rubble.



fled from the rat race into older, steadier rhythms

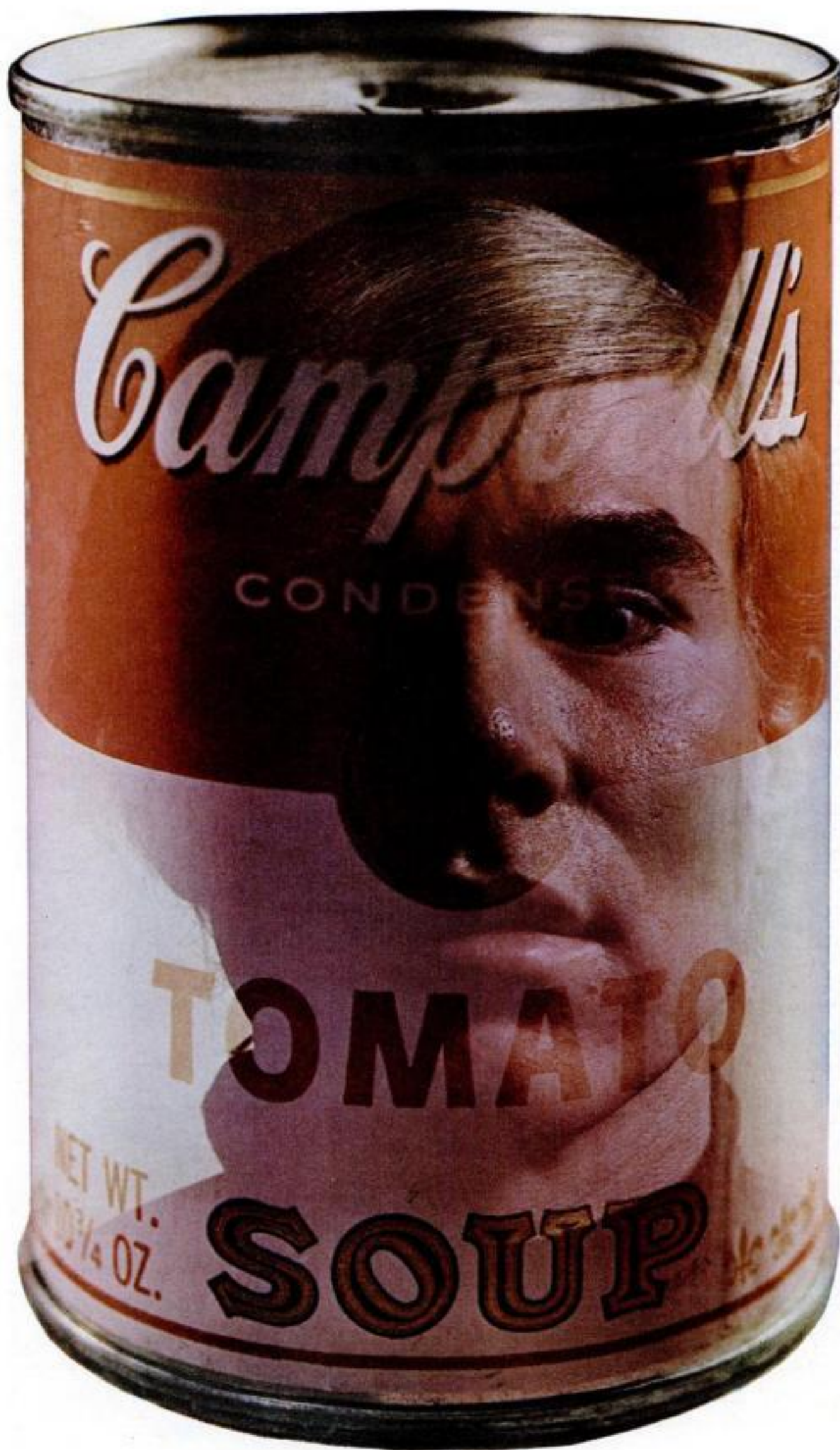


It was a scene from an earlier America—the nobly bearded patriarch and his family clustered together in the evening in a rude dwelling over a book of stories before putting the children to bed. In search of some dream of honesty and simplicity, these young people, along with hundreds of others, had left city life to settle in primitive communities where they could live closer to the land. Many, of course, found communal chores too rugged, and a number of settlements closed down with the first winter's snow. But scores of others have survived to honor a tradition of American utopianism going back to Brook Farm and Walden.



In the vinyl-mini-inflatable Disneyland of pop culture, heroes are consumed and discarded as fast as reefers; but these have survived it, transcended it, stamped it with their trademark. Since their first relatively fresh-scrubbed U.S. tour six years ago, the Beatles have broken records in mass hysteria—and sales. They have given modern youth its music. Their lyrics have provided a disarming but trenchant critique of their elders' foibles.

In art, Andy Warhol canned the decade in a style as dangerously innocuous as the Beatles' lyrics. His jumbo Brillo boxes and his meticulously painted soup cans—on one of which his portrait is mounted, right—are simultaneously mordant affirmations and biting parodies of the inane materialism of our age.

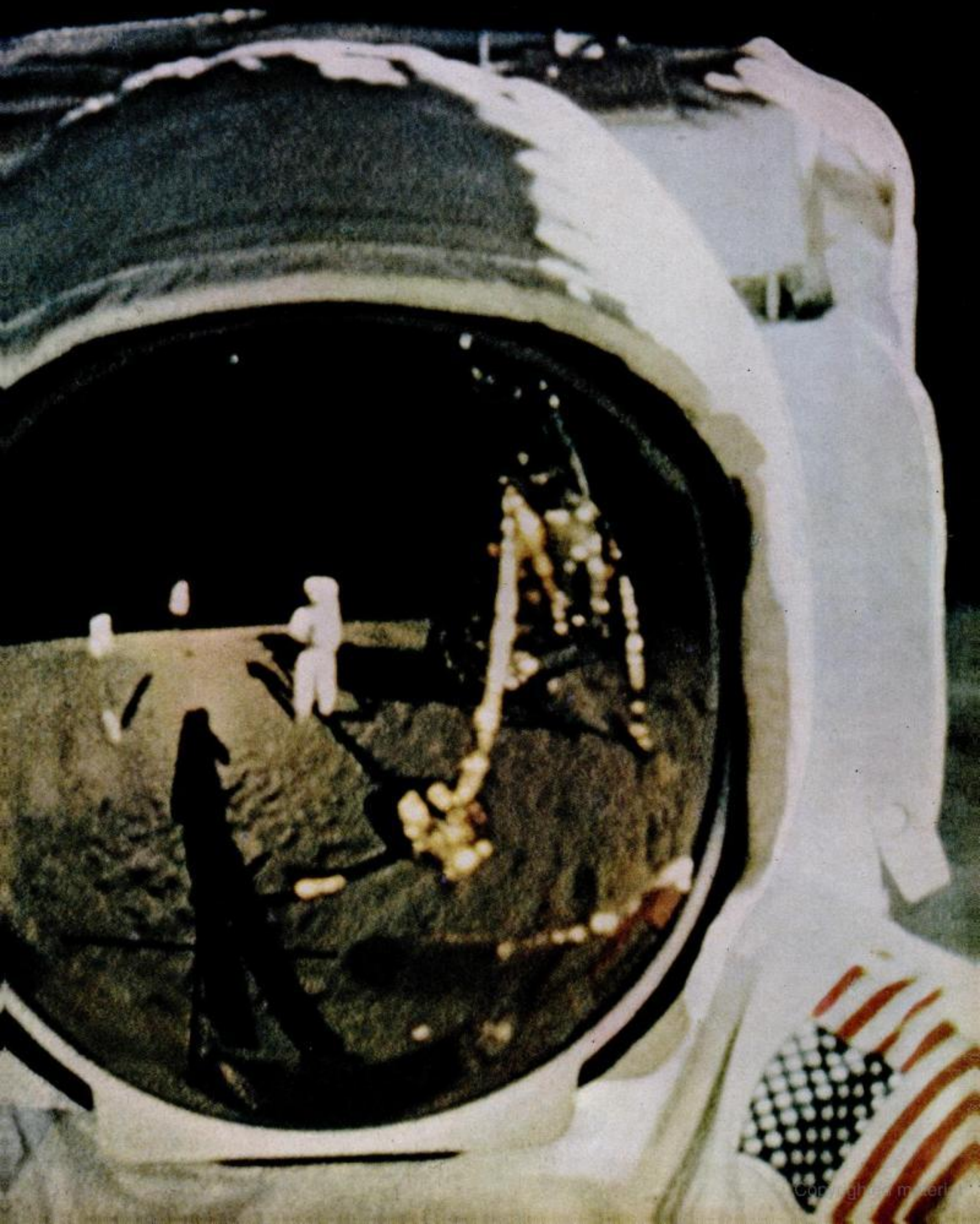


Four lads from Liverpool and a jumbo soup can launched a culture called pop

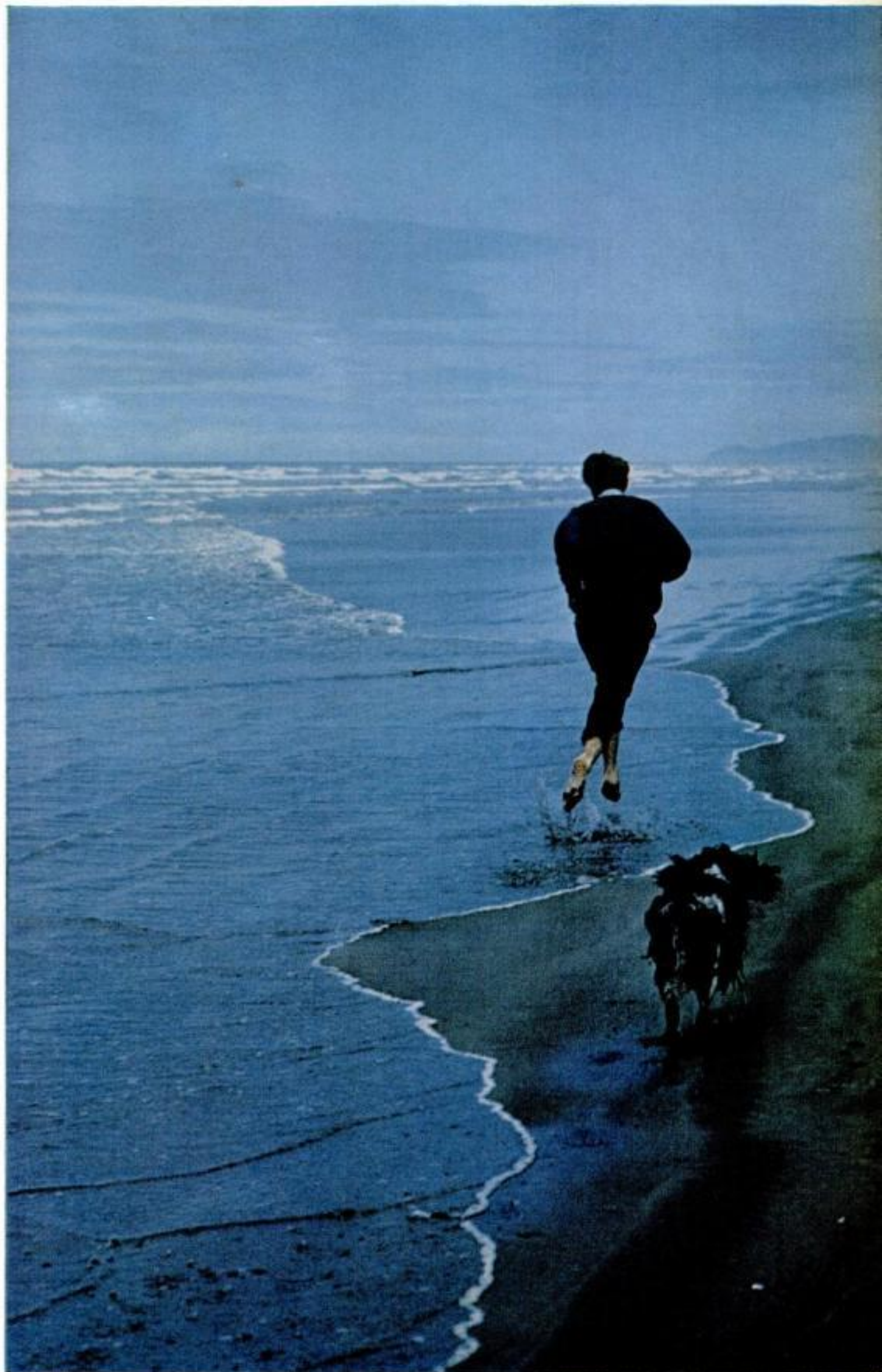
An astronaut's visor mirrored the bleak horizon of a new frontier we actually reached

The decade ended with an adventure so fantastic as almost to overshadow and redeem all the turmoil that had scarred it. Putting two men on the moon and getting them safely back was marvelous enough, but nearly as breathtaking was the fact that anyone on earth with a TV set could witness the mission unfolding step by step. A flight to the moon, a goal set by President Kennedy in 1961, was one of the few promises which the decade managed to keep, and it ringed 1969 as a historic year in the annals of man. Here, mirrored in Edwin Aldrin's visor, Neil Armstrong and the Eagle stand in the bleak and eerie moonscape to which Apollo 11 had carried them.









And a farewell to the ghosts of departed princes

'The torch has been passed to a new generation'

from John F. Kennedy's Inaugural Address

Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage.

To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny.

To those peoples in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required.

To our sister republics south of our border, we offer a special pledge—to convert our good words into good deeds—in a new alliance for progress—to assist free men and free governments in casting off the chains of poverty.

Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace. . . . We dare not tempt them with weakness. But neither can two great and powerful groups of nations take comfort from our present course—both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind's final war.

Let us never negotiate out of fear. But let us never

fear to negotiate. Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms. . . . Let both sides seek to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths and encourage the arts and commerce.

Now the trumpet summons us again—not as a call to bear arms, though arms we need—not as a call to battle, though embattled we are—but a call to bear the burden of a long twilight struggle . . . against the common enemies of man: tyranny, poverty, disease and war itself.

Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility—I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world.

And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

If you never think about your car battery, these facts can save you from an ugly surprise

How good was your battery the day you bought it? Chances are the last battery you bought was a "standard." Good enough for a couple of years, but after that you're pushing your luck.

Here's how good it is now. If your battery is two years old, you have a 50-50 chance of making it through the next twelve months without buying a replacement. If your battery is three years old, the odds are against you. Better plan on a new one.

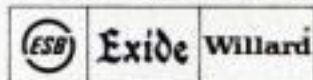
Two ways to avoid ugly surprises. (1) Next time you need a replacement, buy the better battery. GO* will give you more life—more starting power—than batteries that come in brand new cars. Twice the power of some. Instant power for fast, sure starts. Reserve power for tough-weather starts. (2) Insist on a GO* battery in your next new car. It will be one item you'll never pay to replace. (For proof, read on.)

Your guarantee is dying along with your battery. Because almost all battery guarantees are prorated by the month. Say you have a \$30 battery with a 24-month guarantee. It quits at 20 months. You get four twenty-fourths, or one-sixth, of the \$30 toward a new one. A big \$5. Not much of a guarantee by then, is it?

But this guarantee never dies. The GO* guarantee is different. Lifetime free replacement means no prorating, no time limit, no arguments. No kidding. If a GO* battery ever dies, we replace it. It's that simple.

Lifetime Free-Replacement Guarantee. If this battery becomes unserviceable in noncommercial passenger car use, it will be replaced with a battery of like quality at no cost, subject to the following conditions: The guarantee is not transferable, applies only so long as the battery remains in the car in which it is installed and only if the battery cannot accept and hold a charge. This guarantee will be honored by all Exide and Willard dealers.

Call the GO* Line number 800/243-1890 free of charge (in Connecticut call 853-3600 collect) for your nearest Exide or Willard dealer. ESB BRANDS, INC., A Subsidiary of ESB Incorporated, Box 6949, Cleveland, Ohio 44101.

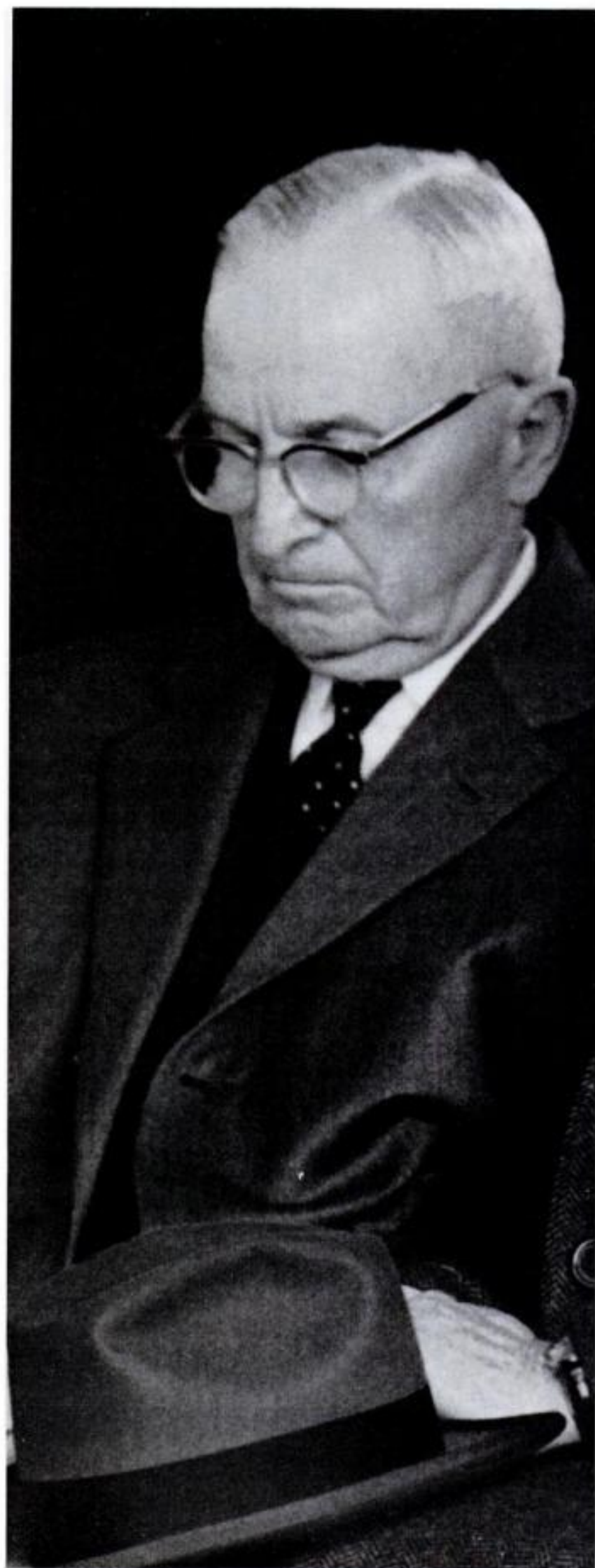


Willard
Exide

more life for the life of your car

THE EARLY YEARS

Three Presidents stood together one day to bid farewell to a departed colleague, Sam Rayburn. Their faces were set somberly, nearly identically. Looking back at it now, we recognize that Harry Truman and Dwight Eisenhower were the past, even then, contemporaries in an era that had spanned Depression, war and reconstruction. John Kennedy was the future, exhorting Americans to "get this country moving again." There seemed to be no bridge of the present to link the men who stood in mourning. America had stepped briskly into the '60s out of a decade of drift. Throughout the '50s we had been on a security binge—building a breastwork of armaments and alliances against enemies abroad; hounding nonconformists with charges of treason; creating a "silent generation" of self-concerned youth. It may never be clear whether John Kennedy set the mood of change or whether he simply rode the excitement that was already upon us. Hindsight tells us now that some developments of the early '60s—the demands for civil rights, the increasing use of American advisers in a small war in Asia—would shift character and scale into ugly problems that have racked the country through the late years of the decade. But in those early years there was an optimistic faith in much of what we did: a faith that Christian nonviolence would wipe out centuries of racism, that by trying we could regain the lead in space, that we could—and should—win that little war.





Brave men pressed for the lead in space and America vowed



to be first on the moon



The first American to orbit the earth, John Glenn made three looping passes around the planet on Feb. 20, 1962. With his wife he received a hero's welcome in their home town of New Concord, Ohio.

America's space effort paid a further dividend in 1962, when the communications satellite Telstar went into orbit. A.T. & T. stockholder Mrs. Louise Bucker (below) inspected a Telstar model before launching.



Man," said Mercury Flight Director Christopher Kraft, "is the deciding element. As long as man is able to alter the decision of the machine, we can perform under any known conditions." Men, not robots, would explore space for the U.S. From a field of 110 candidates, seven were chosen to be the first astronauts. At left, Gordon Cooper, Scott

Carpenter, John Glenn, Alan Shepard, Virgil Grissom, Walter Schirra and Donald Slayton show fortitude and four-day beards at the end of a desert survival course. Except for Slayton, disqualified for a heart condition, all were to enter space at least once, and Virgil Grissom was one of three astronauts who later died in a fire aboard an Apollo spacecraft.



Half a world away the dirty little war was slowly scaling up to the conflict that would devastate one country and throw another into political turmoil

The 21,000 American servicemen in South Vietnam were still listed as "advisers" in 1964 when Captain Vernon Gillespie of Oklahoma City (above) led 125 Montagnard tribesmen on a search for Vietcong strongholds. Thanks to an informer, the patrol captured a Vietcong village without firing a shot, then put it to the torch to end its usefulness as a storage point for rice.



By the middle of 1962, while Americans were still debating such fine points as whether or not our men should shoot back if fired upon, scenes like the one at left at Tan Son Nhut Airfield suddenly made the war real for families across the nation. Five of our men had been killed in one week—and one of the flag-draped coffins rated captains for pallbearers.



Vietnamese have been paying the bitter price of war since 1944—first against the Japanese, then the French and finally between the divided halves of their own land. In 1962 the Vietcong guerrillas at left, stretched out around their flag, were cut down in a battle in the Mekong River Delta. Saigon army troops, led by American advisers, guarded the few survivors.

New voices spoke to the young in

A poet whose 1956 *Howl* struck a resonant note in a whole generation, Allen Ginsberg (below) flourished in the '60s less as a writer than as a rallying point for countercultures both literary and social.



Bob Dylan (above) set a musical style for the '60s by giving new life to the ancient tradition of the wandering troubadour. Creating a folk music for his contemporaries and the age, Dylan wove themes of social protest and love and nostalgia into lyrics that both enchanted and stung—sometimes simultaneously.

High priestess of the folk music movement, Joan Baez (right) was not at home with the raucous protest of the Dylan breed. At her best when she sang of love, Baez dedicated herself to Gandhian principles of nonviolence and annually withheld from her taxes a percentage she thought might go to the military.



a language that baffled those too old to listen



Borrowing the basics from American rock, then putting it through the filter of their Liverpool background, the four Beatles came up with a sound—and a manner—that ran away with the early '60s. Concerts in New York's Shea Stadium in two successive years (above) drew a total of 100,000 true believers.

VOICES of the '60s

I WANT TO HOLD YOUR HAND

I'll tell you something I think
you'll understand.
Then I'll say that something,
I want to hold your hand.
I want to hold your hand.
I want to hold your hand.
Oh please say to me
and let me be your man,
and please say to me
you'll let me hold your hand.
Now, let me hold your hand,

I want to hold your hand,
and when I touch you,
I feel happy inside.
It's such a feeling I
that my love I can't hide,
—I can't hide,
—I can't hide.
Yeh, you got that something,
I think you'll understand.
When I say that something,
I want to hold your hand.

COPYRIGHT © 1963, NORTHERN SONGS LTD., USED BY PERMISSION. ALL RIGHTS RESERVED

Copyrighted material

With spy planes, the Wall and missiles in Cuba, the world slid close to war



When a U-2 like the one above was downed over Sverdlovsk, and Pilot Francis Gary Powers was captured, the U.S. had to admit spy flights were routine.

In ostentatious outrage over the U-2 incident, the Soviet Union's leader, Nikita Khrushchev (right), killed a summit conference at which he would have met with Eisenhower.

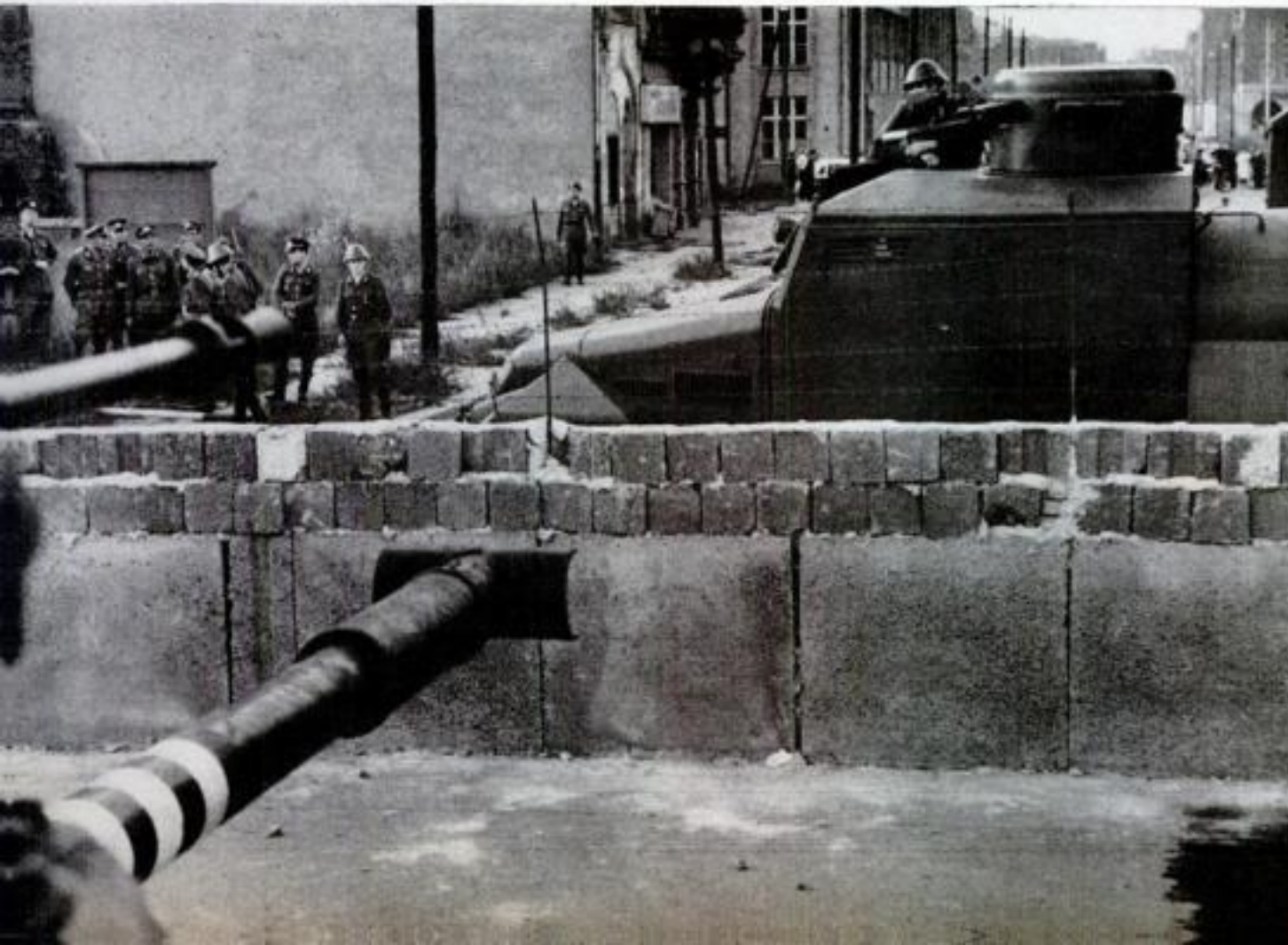
In the summer of 1961, East Germany closed the last escape hatch between its half of the divided nation and the West. A crude wall was thrown up around the Soviet sector of Berlin, cutting off a flow of refugees that had totaled 3½ million in 12 years.



As the nuclear race intensified, Americans went underground, building basement fallout shelters (above) according to government plans and stocking them with supplies enough to last a family at least two weeks.

Tension reached a peak when the U.S. blockaded Cuba after discovering Soviet missiles there. When Russian ships, like the one at right carrying bomber parts, turned for home, the crisis eased.





Fidel Castro (above), popular leader of the Cuban revolution, originally had the support of the U.S. government. As he led his country into his own personal brand of Communism, relations worsened and the U.S. backed the disastrous "Bay of Pigs" invasion.

A spiritual giant in the guise of a simple man



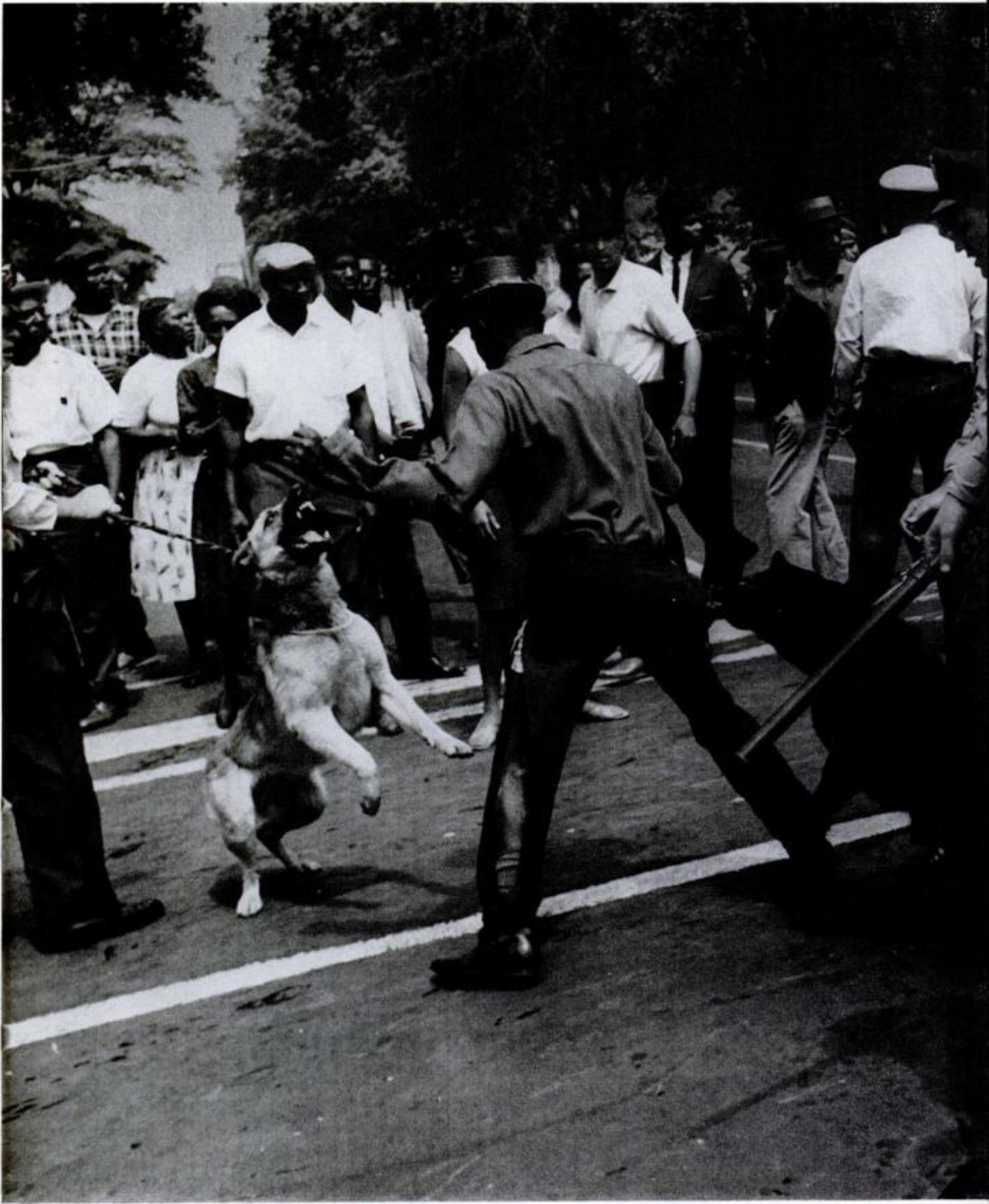
Granted one of the shortest reigns of any modern pope—less than five years—John XXIII forced the Church into a greater degree of rel-

evance than it had had for centuries. He sought to embrace all mankind—and to persuade it that man can live in peace. The means he chose

was an ecumenical council that he prayed would "shake off the imperial dust that has accumulated on the throne of Saint Peter since Constantine."



In the South nonviolence was answered with violence and



an outraged people marched



Police dogs were used (left) against demonstrators in Birmingham, Ala., where the blacks demanded desegregation of public facilities.

When "Freedom Riders" crossed into Alabama to test compliance with laws ending Jim Crowism, their bus was set on fire by the whites.



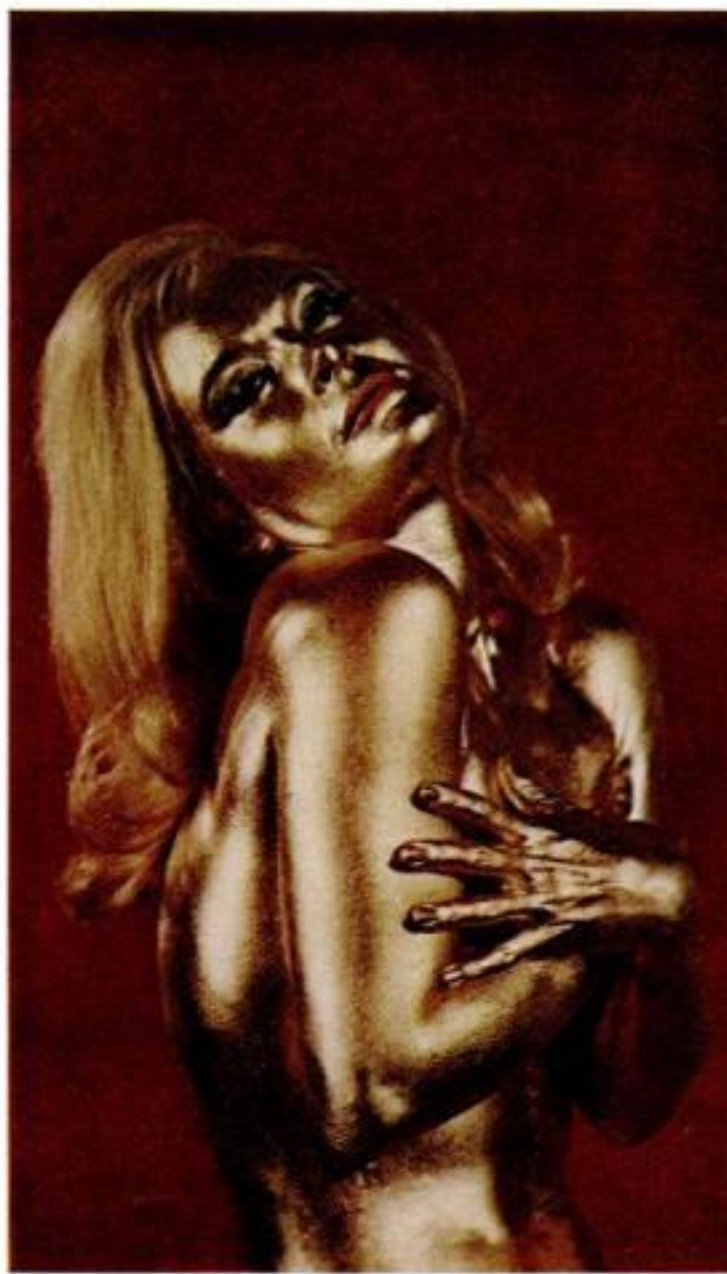
Nonchalant in the face of charges stemming from the murder of three civil rights workers, 19 Mississippi defendants were arraigned in 1964.

Black and white supporters of civil rights, 200,000 strong, marched on Washington (below) and heard Martin Luther King say, "I have a dream."





Fashions came and went—instantly—but the basics were dependably conspicuous



Shirley Eaton, the era's most opulent corpse, was gilded to death by Goldfinger in the gaudiest of the 007 films.

Designer Rudi Gernreich sold 3,000 topless bathing suits (left). Probably less than a tenth of them were worn.

A glimpse of stocking may no longer be shocking, but a cigar still startles in the grip of a beautiful girl.

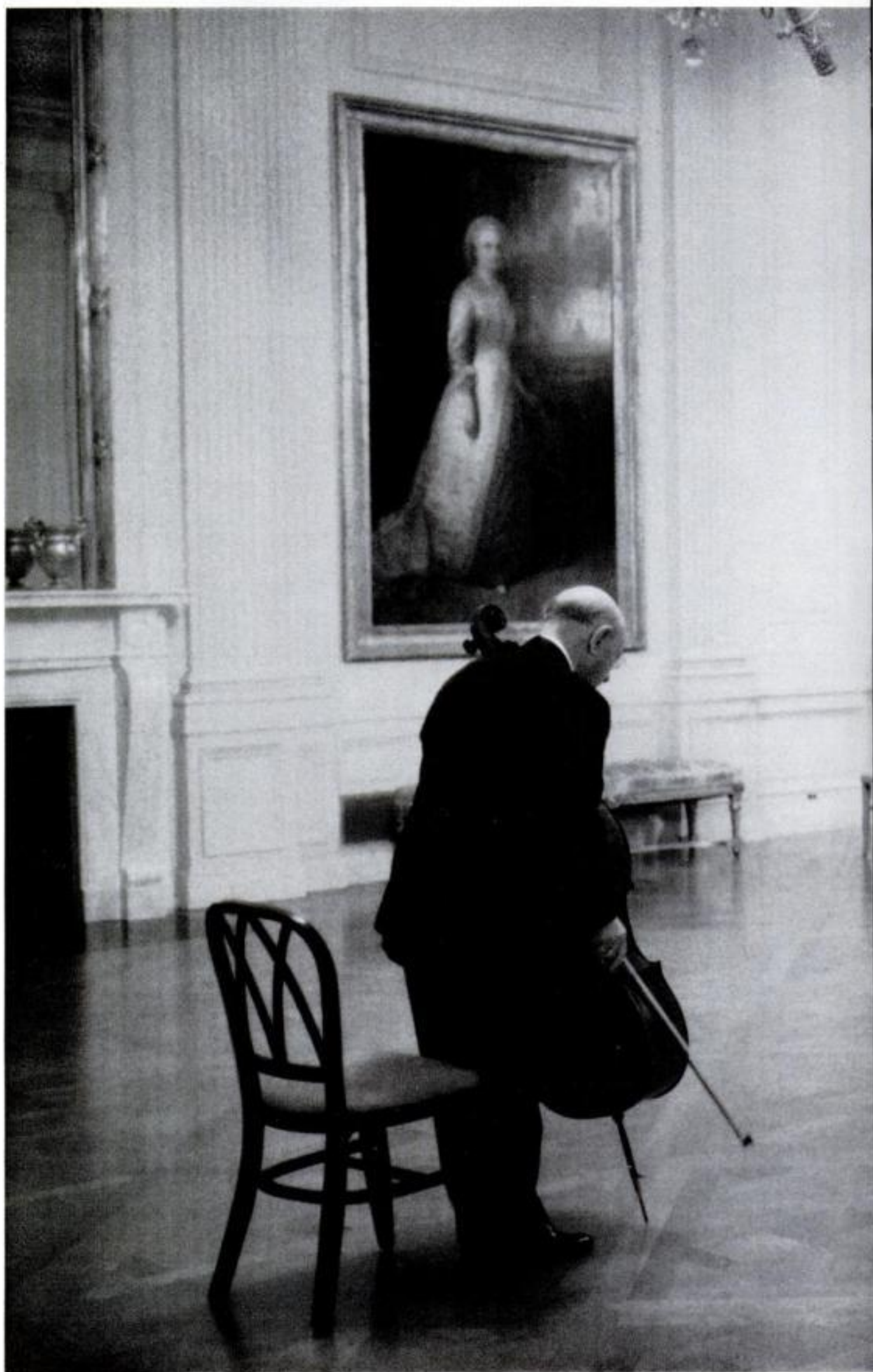




Excellence found its own reward in a White House hospitable



President Kennedy quipped, "I think this is the most extraordinary collection of talent, of human knowledge, that has ever been gathered together at the White House—with the possible exception of when Thomas Jefferson dined alone." The occasion was a dinner for 49 of America's Nobel prizewinners, and also attended by masters of the arts like Poet Robert Frost (above). On another occasion the Kennedys arranged a concert by Pablo Casals (right) to honor visiting Puerto Rican Governor Muñoz Marín—the first appearance by the master cellist in the White House since 1904 during the tenancy of Theodore Roosevelt.



to elegance and the arts



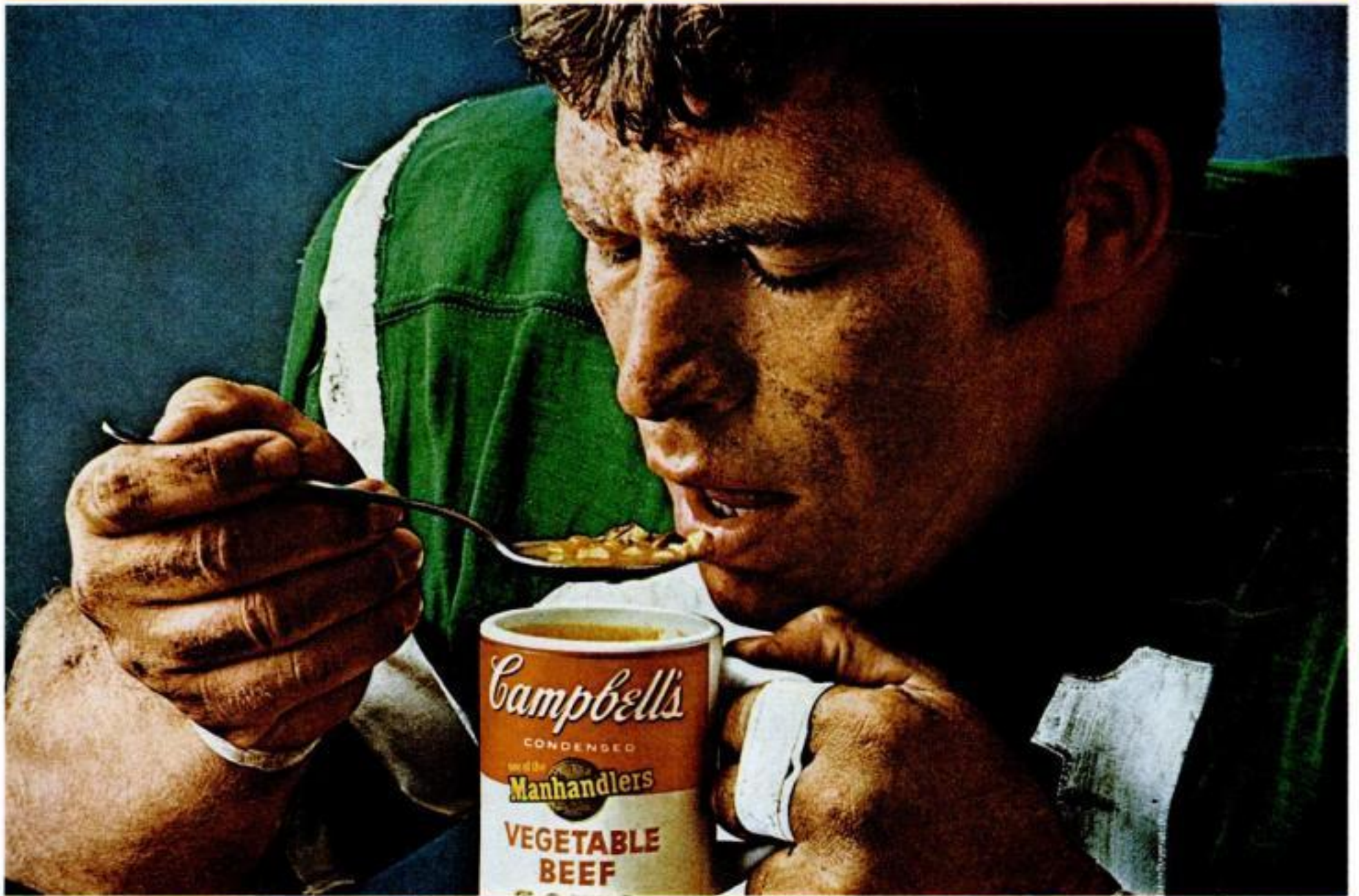


On November 22, 1963, the new President took the oath of office in the cabin of Air Force One.

This is a sad time for all people.
We have suffered a loss that cannot be weighed.
For me it is a deep personal tragedy.*
I know the world shares the sorrow that Mrs. Kennedy and her family bear.
I will do my best.
That is all I can do.
I ask for your help—and God's.

LYNDON B. JOHNSON

How do you handle a hungry man?



The Manhandlers.

Campbell's Vegetable Beef is one of them. And it's one of Gerry Philbin's favorites. This soup is built for a big, hungry man. Tender, juicy beef, good garden vegetables and a burly beef stock. **M'm! M'm! Good!**



'60 LYNDA LEE MEAD



A thing of beauty
is a joy forever
and ever and ever...

'61 NANCY FLEMING



MISS AMERICA



'65 VONDA KAY VAN DYKE



'66 DEBORAH BRYANT

'62 MARIA FLETCHER



'63 JACQUELYN MAYER



'64 DONNA AXUM



The rumor persisted that she was one girl, the daughter of an orthodontist, but with as many names as teeth. The Women's Liberation Movement picketed in protest of her "mindless conformity." A theologian thundered: "Are these virtually indistinguishable specimens of white, middle-class postadolescence

really the best we can do?" No matter. In a decade of change and upheaval and revolution and God knows what, Miss America remained unchanged, unchanging, fixed, dependable, year after year after year after year after year after year after year after year after year after year after year. Except '69 is a blonde.



'67 JANE ANNE JAYROE



'68 DEBORAH DENE BARNES



'69 JUDITH ANNE FORD

LIVE THE CAREFREE ELECTRIC WAY

"Electric heat is so clean I can use colors I never dared use before"

Maybe you're not ready to go quite as far as our white-on-white living room. No matter. The point is, with carefree electric heating and cooling you can decorate with light colors to your heart's content... confidently pick the new pastels you've yearned for. Because electric heat is flameless. So you can't buy cleaner heat for your furniture, walls, window sills and draperies. In any home, old or new. Mobile home and apartment, too. Take a step toward the carefree life. Call your electric heating contractor or your electric light and power company.



Live the carefree way with
Flameless Electric Heat



Live Better Electrically

Edison Electric Institute
750 Third Ave., N.Y., N.Y. 10017

This Gold Medallion identifies a home where everything's electric, including the heat.

VOICES

The shocking film that won the movies the right to explore forbidden realms

Momentarily felled by a savage gibe in a battle with her husband, Liz Taylor collapses in tears.

Who's Afraid of



Virginia Woolf?

The 1966 movie of Edward Albee's four-character play depicted the corrosive, hate-filled relationship between a middle-aged New England college professor (Richard Burton) and his wife (Elizabeth Taylor) with some of the most searing dialogue ever heard in a Hollywood movie. Here is an excerpt:

GEORGE (Barely contained anger now.) You can sit there in that chair of yours, you can sit there with the gin running out of your mouth, and you can humiliate me, you can tear me apart . . . ALL NIGHT . . . and that's perfectly all right . . . that's O.K. . . .

MARTHA YOU CAN STAND IT!

GEORGE I CANNOT STAND IT!

MARTHA YOU CAN STAND IT!! YOU MARRIED ME FOR IT!! (A silence.)

GEORGE (Quietly.) That is a desperately sick lie.

MARTHA DON'T YOU KNOW IT, EVEN YET?

GEORGE (Shaking his head.) Oh . . . Martha.

MARTHA My arm has gotten tired whipping you.

GEORGE (Stares at her in disbelief.) You're mad.

MARTHA For twenty-three years!

GEORGE You're deluded . . . Martha, you're deluded.

MARTHA IT'S NOT WHAT I'VE WANTED!

GEORGE I thought at least you were . . . on to yourself. I didn't know. I . . . didn't know.

MARTHA (Anger taking over.) I'm on to myself.

GEORGE (As if she were some sort of bug.) No . . . no . . . you're . . . sick.

MARTHA (Rises—screams.) I'LL SHOW YOU WHO'S SICK!

GEORGE All right, Martha . . . you're going too far.

MARTHA (Screams again.) I'LL SHOW YOU WHO'S SICK. I'LL SHOW YOU.

GEORGE (He shakes her.) Stop it! (Pushes her back in her chair.) Now, stop it!

MARTHA (Calmer.) I'll show you who's sick. (Calmer.) Boy, you're really having a field day, hunh? Well, I'm going to finish you . . . before I'm through with you . . .

One gift works many wonders

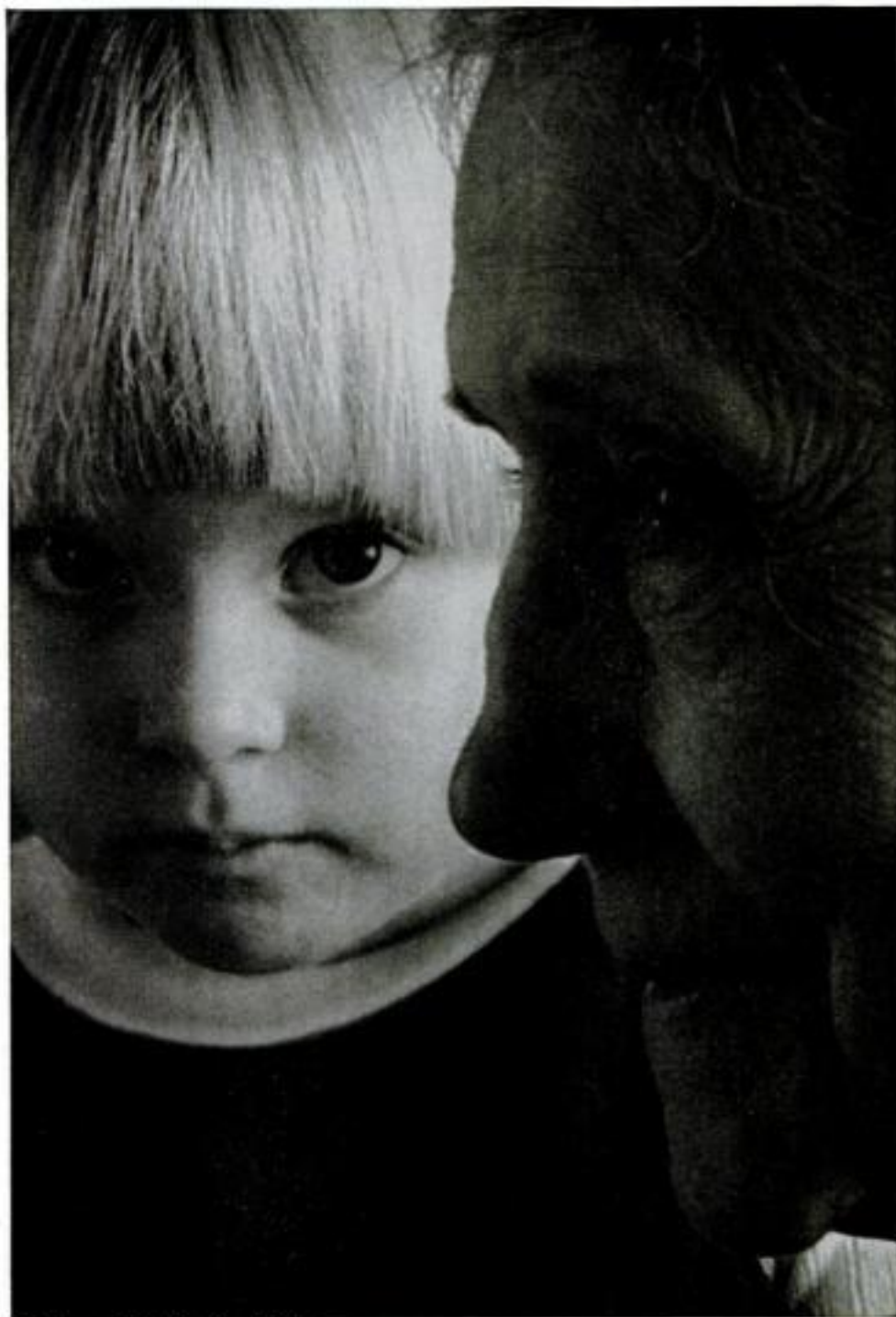


Photo contributed by Harold Halma

GIVE THE UNITED WAY

Help work wonders for the poor, the sick, the aged, the young. Give them the hope, the health and the happiness they might never have without you.



Your fair share gift works many wonders

THE UNITED WAY  

27.5 million families benefit from child care, family service, youth guidance, health programs, disaster relief and services for the Armed Forces through 31,300 United Way agencies.



Come to where the flavor is.



Marlboro Red or Longhorn 100's—
you get a lot to like.



Come to Marlboro Country.

Copyrighted material

The worker's Maxi-Brute vs. The worker's Mini-Brute

"I love my Maxi-Brute. He's perfect for my work. He handles well, he runs on peanuts, he's air-cooled. The only thing is—I wish he was better in traffic."

India's Proboscidea Elephas

(The Maxi-Brute)



"My Mini-Brute (Buick's Opel Kadett) is great. It's got lots of trunk space.

It parks anywhere.

A fully automatic 3-speed transmission is available.

It gets up to 30 miles to a gallon of regular gas.

It's got bucket seats—and a 102 horsepower engine is available. It's GM's lowest-priced Sport Coupe.

And if I could get my wife to stop borrowing it, it would be the perfect car."

Buick's 1970 Opel Kadett

(The Mini-Brute)



1970 Opel Kadett Super Deluxe Sport Coupe
(One of five Mini-Brute Models for 1970)

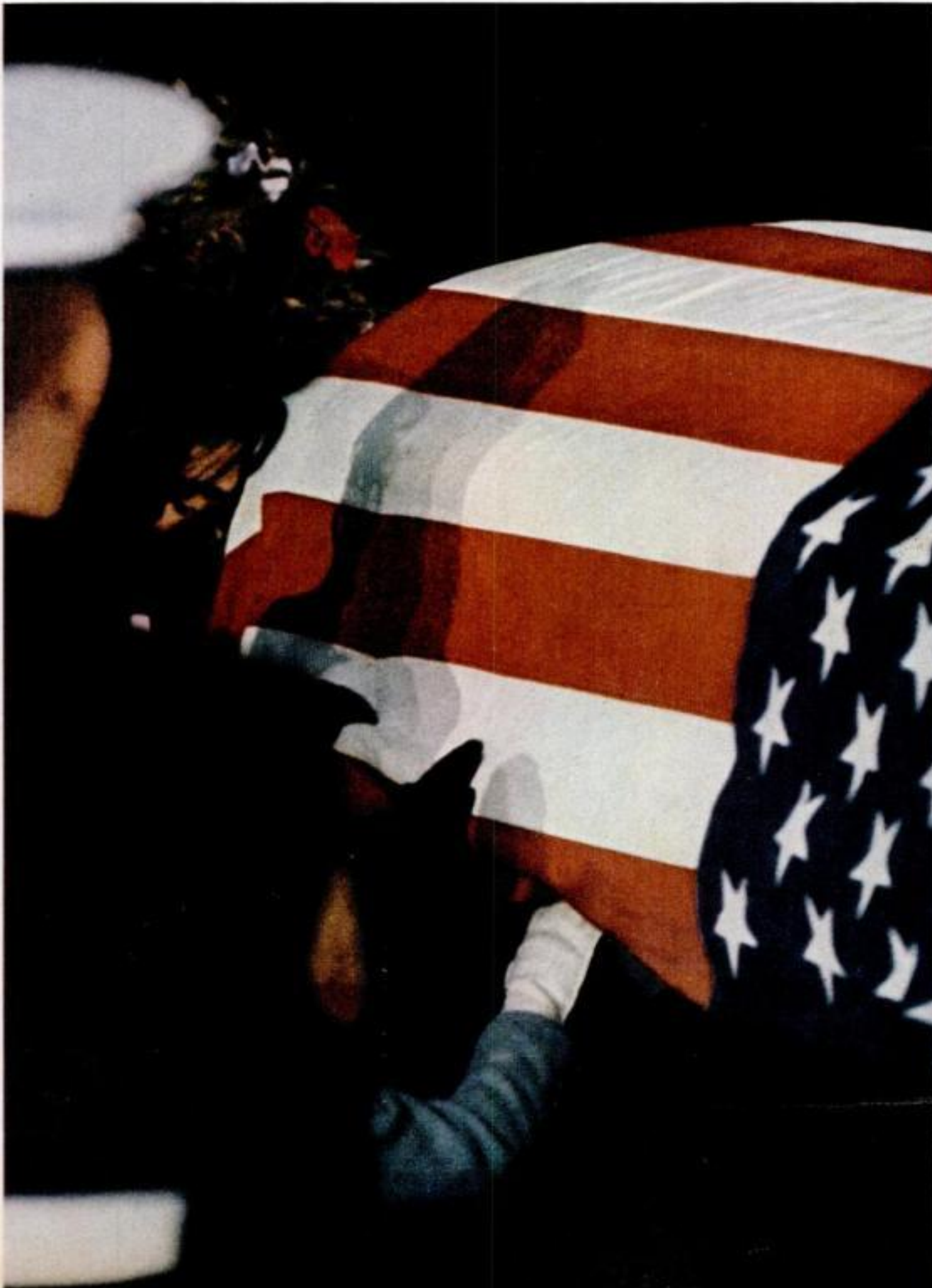


MARK OF EXCELLENCE

BUICK MOTOR DIVISION

Martyrs and murderers

Death, in full view, in the hands of obscure men, shocked everyone and shattered the pattern of history



John Kennedy was shot to death in Dallas on Nov. 22, 1963 and for three ceremonial days the nation shared with Jacqueline Kennedy the anguish of her loss. It was a moment we thought unique for its tragedy and bitter sadness. Yet there would be more. Assassination scarred the decade. By 1968, when Martin Luther King died in Memphis, and Robert Kennedy died in Los Angeles, the solitary anger of a few demented men had spread out like a terrible stain to mark us all.



As Martin Luther King stepped out onto the balcony of his Memphis motel one evening in 1968, during a strike by the city's

black sanitation men, a single shot rang out. King collapsed, dying. Eleven months later James Earl Ray pleaded guilty to his murder.



In 1965, as Malcolm X stepped to the rostrum in a Harlem auditorium, a scuffle broke out. As his bodyguards dashed from his side, three men rose in the audience and emptied two pistols and both barrels of a shotgun at him. He died before the ambulance came.

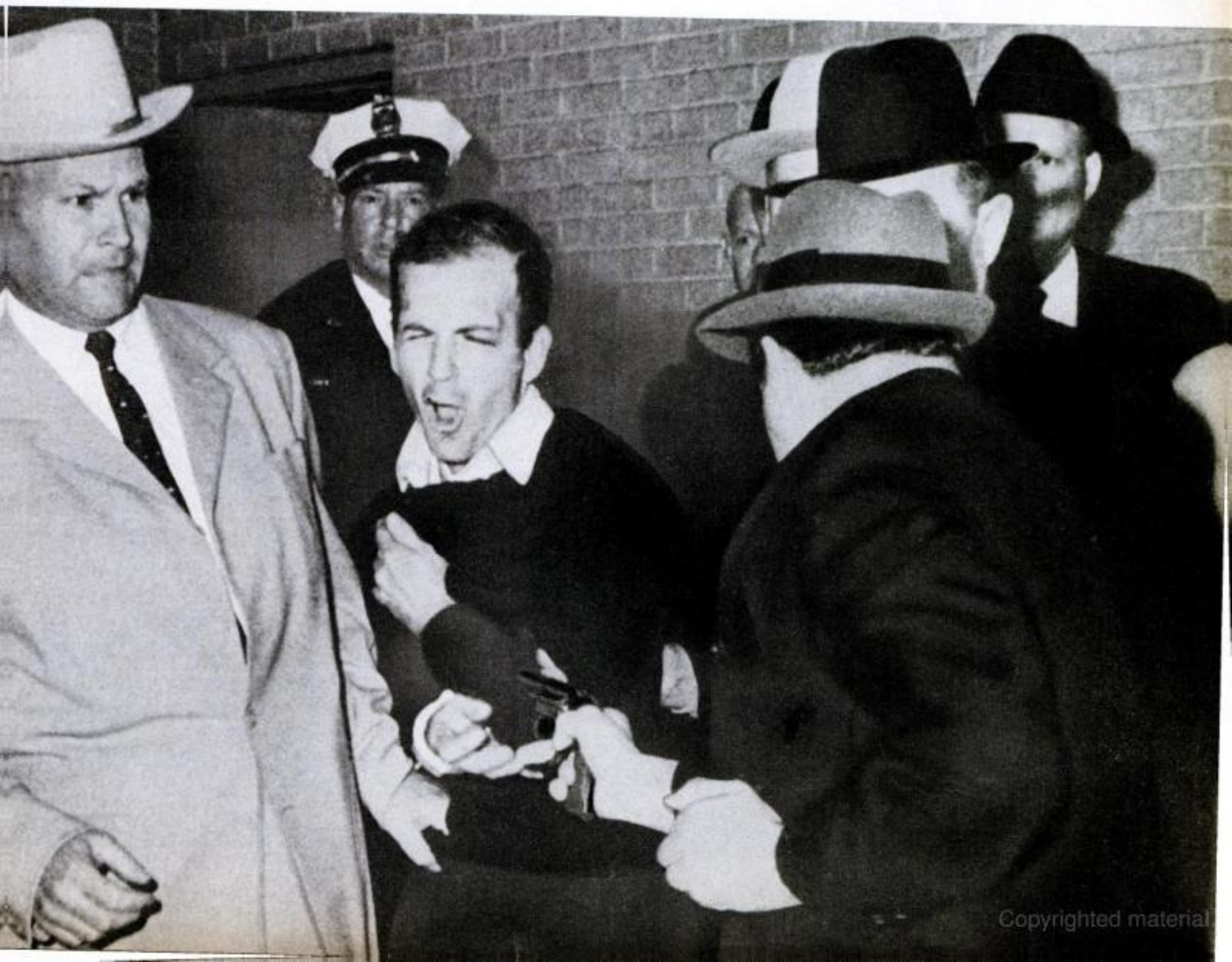
His arms firmly pinioned by police officers, Lee Harvey Oswald presented a perfect target as Jack Ruby burst from the crowd of newsmen in the Dallas police headquarters and, before 60 million unbelieving television viewers, fired one shot at point-blank range.



A balcony, a rostrum, the open road,
even police headquarters—no place was safe



In 1966 James Meredith, who had desegregated the University of Mississippi four years earlier, returned to his home state in a solitary march against fear. A day down U.S. Route 51 he caught a shotgun blast in the back, twisting as he fell, superficially wounded, to catch a glimpse of his assailant in the bushes on the side of the road (left).







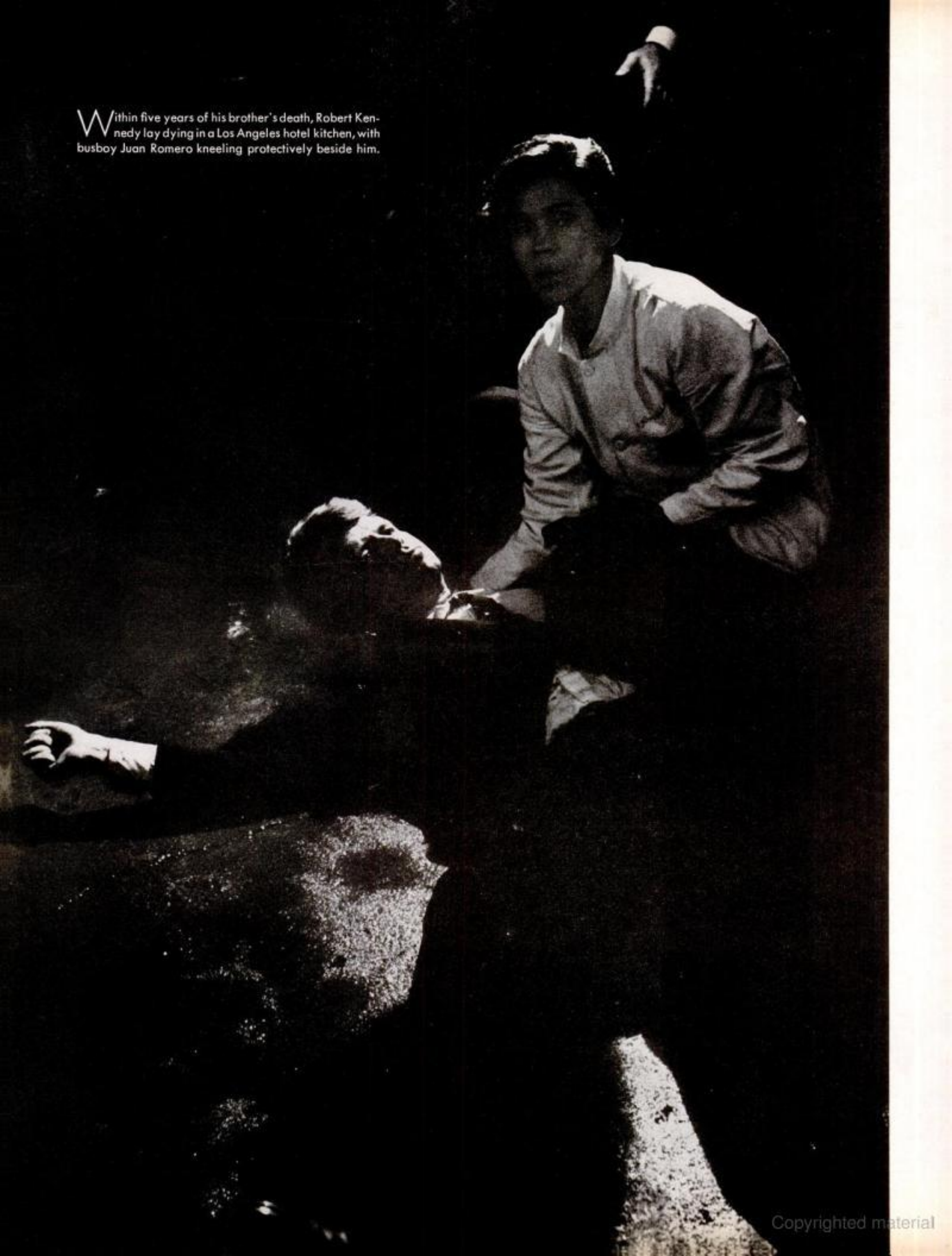
Two images of horror evoked the torment of Vietnam and pierced the conscience of America



At the height of the Tet offensive in 1968, Saigon's police chief Nguyen Ngoc Loan raised his revolver to the temple of this Vietcong suspect, and with cool indifference blew his brains out. Then he turned to the photographer. "Buddha will understand," he said.

Amid rising political and religious tensions in Vietnam in 1963, a 73-year-old Buddhist monk transformed his body into a grisly torch of protest against the regime of Ngo Dinh Diem. In Saigon Quang Duc sat patiently while his fellow monks doused him with gasoline, and then himself struck the match which engulfed him in flames. For 10 minutes he sat motionless, as his body burned fiercely. Then his charred corpse toppled slowly over onto the roadway.

Within five years of his brother's death, Robert Kennedy lay dying in a Los Angeles hotel kitchen, with busboy Juan Romero kneeling protectively beside him.



When is a second car more than a second car?

(When it does things your first car can't.)



Carry as many as 12 passengers in Ford's Club Wagon. Roomiest wagon ever built seats 12 comfortably, or seats 5 *plus* over twice the cargo ordinary wagons hold. Many interior arrangements. Road-smoothing Twin-I-Beam front suspension. Six or V-8 engines up to 205 hp.

Pack six-foot loads in the trunk of Ford's Ranchero. A hard-working pickup with fine-car luxury and performance. Luxury options, too: High-back bucket seats, Hideaway headlights, SelectAire conditioner, AM/FM Stereo Radio. Seven engines including 429 Cobra Jet V-8.



Take your motel along on Ford's Camper Special. The pickup that "works like a truck, rides like a car"—especially equipped to handle camper bodies up to 14-ft. Smooth-riding Twin-I-Beam front suspension. Many options including air conditioner, power steering.

Go where the roads won't dare in Ford's Bronco. 4-wheel drive gives you sure-footed traction in mud, sand, snow. Mono-Beam front suspension smooths the ride, on or off the road. Tight 33.6-ft. turning diameter; Six or V-8 power. Options include snowplow, winch.



FORD



Well remembered or best forgotten



When they yelp, it's not a sign of pain, it's a sign of joy," said L.B.J. in 1964 in answer to angry animal lovers after he pulled the ears of his pet beagles, Him and Her.

In the councils of government, we must guard against the acquisition of unwarranted influence, whether sought or unsought, by the military-industrial complex. The potential for the disastrous rise of misplaced power exists and will persist.

DWIGHT EISENHOWER, *Farewell Address*, January 1961

I invite you to sit down in front of your television set when your station goes on the air and stay there without a book, magazine, newspaper, profit-and-loss sheet or rating book to distract you and keep your eyes glued to that set until the station signs off. I can assure you that you will observe a vast wasteland.

FCC CHAIRMAN NEWTON MINOW, May 1961

My father always told me that steel men were sons of bitches.

JOHN F. KENNEDY, April 1962

We're eyeball to eyeball, and I think the other fellow just blinked.

DEAN RUSK, *during the Cuban missile crisis*, October 1962

I draw the line in the dust and toss the gauntlet before the feet of tyranny, and I say segregation now, segregation tomorrow, segregation forever.

ALABAMA GOVERNOR GEORGE C. WALLACE, *Inaugural Address*, January 1963

There are no ghettos in Chicago.

MAYOR RICHARD DALEY, *to NAACP Convention*, July 1963

I would strongly advise that we interdict supply routes . . . through North Vietnam, Laos or Cambodia. . . . Defoliation for the forests by low-yield atomic weapons could well be done. When you remove the foliage you remove the cover.

BARRY GOLDWATER, May 1964

If they could have locked the doors to the Senate and turned the lights off, you wouldn't have gotten 25 votes.

BARRY GOLDWATER, *on the passage of the civil rights bill*, June 1964

I would remind you that extremism in the defense of liberty is no vice. And let me remind

you also that moderation in the pursuit of justice is no virtue.

BARRY GOLDWATER, July 1964

I sleep each night a little better, a little more confidently, because Lyndon Johnson is my President.

JACK VALENTI, June 1965

No American, young or old, must ever be denied the right to dissent. No minority must be muzzled. Opinion and protest are the life breath of democracy—even when it blows heavy.

LYNDON B. JOHNSON, June 1966

In such a fantastic and dangerous world—we will not find answers in old dogmas, by repeating outworn slogans, or fighting on ancient battlegrounds against fading enemies long after the real struggle has moved on. We ourselves must change to master change. We must rethink all our old ideas and beliefs before they capture and destroy us. . . . America must look to its young people, the children of this time of change. And we look especially to that privileged minority of educated men who are the students of America.

ROBERT F. KENNEDY, September 1966

When I came back from Vietnam, I just had the greatest brainwashing that anybody can get when you go over to Vietnam: not only by the generals, but also by the diplomatic corps over there—and they do a very thorough job.

GEORGE ROMNEY, September 1967

Whatever is morally necessary must be made politically possible.

EUGENE McCARTHY, April 1968

If any demonstrator ever lays down in front of my car, it'll be the last car he'll ever lay down in front of.

GEORGE C. WALLACE, 1968 campaign

If we have to start over again with another Adam and Eve, I want them to be Americans and not Russians.

SENATOR RICHARD RUSSELL, October 1968

If you've seen one city slum you've seen them all.

SPIRO AGNEW, October 1968

Give the luck of the Scotch.



Johnnie Walker Red

So smooth-world's best selling Scotch

Blended Scotch Whisky. 86.8 Proof. Imported by Somerset Importers, Ltd., New York, N.Y.

Copyrighted material

Mrs. Seelye figures her new Maytag Dryer has quite a record to live up to.

THE MAYTAG COMPANY, NEWTON, IOWA. WASHERS, DRYERS, PORTA-DRYERS, DISHWASHERS, DISPOSERS.



Barbara, 7; Beth, 13; Mr. Seelye; Mrs. Seelye; Rick, 9.

Her old one cost just \$1.50 for repairs in 12 rugged years.

"When we moved from Oklahoma City to Farmington, Michigan, not long ago, my husband and I decided to leave our aging Maytag Dryer behind and get a new one," writes Mrs. Richard M. Seelye. "It was like parting with an old friend."

In the 12 years she had it, Mrs. Seelye's old Maytag Dryer really lived. She even took it along to Italy where, running on bottled gas, it did double duty for two years. It not only dried everything for her own family, but also for the family of a friend with two little girls, both in diapers. Total repair costs: \$1.50 for a plastic lint filter cover which her husband replaced himself. "That's some record for my new Maytag to shoot at," says Mrs. Seelye.

Today you can get New Generation Maytags with all the latest features. A washer with giant capacity. A dryer with Electronic Control. Both have Maytag's special Permanent-Press Cycle that helps keep the press *in* and the wrinkles *out*.

We can't promise that all Maytags will equal the record Mrs. Seelye has enjoyed. But dependability is what we try to build into every Maytag.



 **MAYTAG**
THE DEPENDABILITY PEOPLE

Couples

Love survived in the '60s, or something which passed for it did. Babs Hutton, who knows about marriages (having had seven; one collapsed soon after Cary Grant postponed the honeymoon to make a movie called *Once upon a Honeymoon*), says, philosophically, "All the unhappiness in my life has been caused by men. But life doesn't make any sense without men." Which may explain some of the conjunctions on these pages.



We're very shy people," Yoko Ono Beated, after she and John Lennon posed for pictures, but not always clothed.

Barbra detonated that she and husband what's-his-name were parting "to save our marriage, not destroy it."



I saw Anne-Marie's picture and made an excuse to go to Denmark," excused, unnecessarily, Greece's Constantine.



The way I began falling in love with Richard was funny," the lady funnied. Eddie got to thinking it pretty funny, too.

Good wishes to Margaret and the lucky working lad she is to marry," said the comradely socialist *Daily Herald*.



After renouncing marriage, Actress Lynn Redgrave promptly married one John Clark, stating, "I talk rubbish."



Vadim got fonda all the time, but Jane Rogered, "Two people living together all their lives is almost unnatural."



Marriages made in Skorprios...



Liz and Eddie (cont.) split, Dick and Sybil pfft, Sybil met Jordan, whose father said: "What's she see in him?"



Nixon got himself a Greek running mate, and so everybody wanted one. Jackie Arily skipped to Skorpiós.



Smitten so by his Vicki was he, fluted tuneey Tiny Tim, that he "cried and wrapped up a tear in my ukulele."



"I want what Patrick wants," Luci Baines, whose dad consoled himself that in losing a daughter he gained a vote.

Gaining two votes, in fact. Of course Charles could have let George do it, but he was a Marine and the Bird was handy.



**Don't settle
for some of the taste
some of the time.**

**Viceroy gives
you all the taste
all the time.**

... Sikkim, Mexico, Heaven and Vegas



They hitched between Amherst and Smith, but that was when they were freshmen. Now they are seniors and have a car.

Kirtled or caftaned, she runs to princes. What won her the royal Doan, husband 7, Babbsled he, was her "intellect."



King of Sikkim is he, and she but a girl from Sarah Lawrence, but, sang troubadours Hopefully, "a Western flower blooms."



We found happiness," punned the Duke of Pocantico, who thereafter found politics somewhat Rockier than before.



I'm for anything that gets you through the night—booze or religion," he said, Frankly. Mia also let her hair down.



People accept us," Mayed Sad Sammy. "They hadn't before we married. I don't care if the kids are polka dot."

LYSOL[®] SPRAY KILLS INFLUENZA VIRUS ON ENVIRONMENTAL SURFACES.



©1969 Lehn & Fink Products

Flu is a virus disease. Flu viruses can be everywhere in your home.

You can help protect your home against flu virus by spraying LYSOL on household surfaces, such as bathroom sinks, tiles, telephones, garbage pails, even baby's crib.

And LYSOL Spray is also just

about the most effective deodorizer you can get. When you spray it in the air it really clears the air. Doesn't cover up odors but actually gets rid of them.

Use LYSOL Brand Spray Disinfectant to help protect your family this winter illness season.



THE EXPLOSIVE YEARS

The break came somewhere near the middle of the decade and the '60s threatened to grow old in the cacophony of a shouting match. Everyone had a point to make, loudly—on Vietnam, on drugs, on sex, on hair. Yet few had time to listen or pause for dialogue. Words were no longer enough, and physical confrontation took their place. Old class lines, broken and blurred with the spread of affluence, were supplanted with a bold new one: "Don't trust anyone over 30!" Being young was *right*; as everybody once wanted to be rich, now everybody wanted to be, or seem to be, young. Fashion, films, books, music, even politics leaned toward youth. Demonstrators in Chicago's Grant Park (right) exulted in their principles as well as in their age, claiming for it moral qualities that perhaps it really had. From the turmoil new causes emerged, one at least deeply promising—a campaign to comfort and conserve our ravaged earth, the more precious, and fragile, as we looked back upon it from the moon.





The arts intermixed frivolity and death



Posters and pop art reflected the nation's preoccupation with guns. The heads of President Johnson, Lady Bird and Hubert Humphrey were superimposed over a blown-up snapshot of the Barrow gang in a savage lampoon of the Johnson administration (above). Roy Lichtenstein's *Fastest Gun* (right), in the comic-strip style of early pop art, zeroed in on childhood fantasies of power.



L.M. ASHER FAMILY, LOS ANGELES



In Jules Feiffer's satirical play about uptight New Yorkers, *Little Murders*, a family lives in an atmosphere of mutual destruction and abject terror as sporadic sniper fire echoes from the streets below. The family finally comes together in an orgy of slaying as they pick off random passersby from their apartment window (left).

and the gun emerged as the all-purpose symbol



One of the biggest box-office successes of 1968 was *Bonnie and Clyde*. While critics mulled over the significance of its gratuitous brutality, crowds flocked to see the violent history of the notorious Barrow gang of the 1930s. At the climax of the movie the blond and beautiful Bonnie is punctured by machine-gun fire (below) in a slow-motion sequence that seems endless.



A war with two battlefronts, one in Asia, one on America's



VOICES

Endless glimmers
of the light at the
end of the tunnel

The training missions that we have [in South Vietnam] have been instructed that if they are fired upon they are, of course, to fire back to protect themselves.

JOHN KENNEDY, February 1962
We don't see the end of the tunnel. But I don't think it is darker than it was a year

ago and in some ways it is lighter.

J.F.K., December 1962

The South Vietnamese armed forces have now attained the experience, training and necessary equipment required for victory.

GENERAL PAUL D. HARKINS,
March 1963

campuses



Revolting against their elders and the "system"—which they blamed for the Vietnam war—students like these at Harvard (left) occupied buildings on many campuses.

Far removed from the rhetoric of dissent and protest, a young 1st Cavalry medical corpsman, nearly blinded by his own bandages, comforted a more gravely wounded comrade.

The major part of the United States military task can be completed by the end of 1965.

MAXWELL TAYLOR and
ROBERT McNAMARA, October 1963
We are not about to send American boys 9,000 or 10,000 miles away from home to do

what Asian boys ought to be doing for themselves.

LYNDON JOHNSON, 1964 campaign
The tide has turned, the Vietcong has been stopped. They cannot win.

HUBERT HUMPHREY October 1965
With 1968, a new phase is starting.

We have reached an important point when the end begins to come into view.

GENERAL WESTMORELAND,
November 1967
I'm not going to be the first American President who loses a war.

RICHARD NIXON, September 1969

In our affluence we constructed a culture

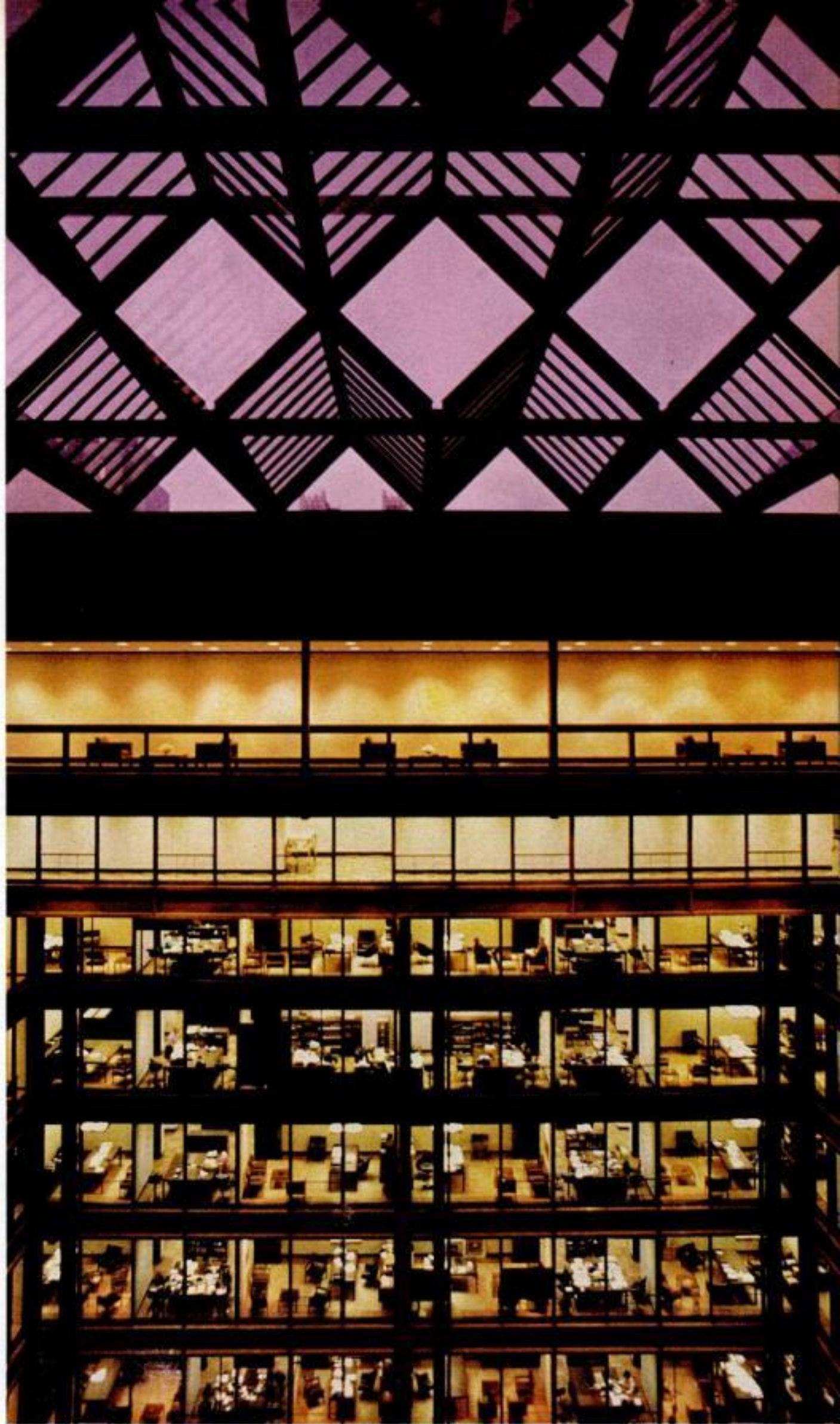


Planes could be built—and passengers attracted to fill them—faster than airports could be constructed to handle the traffic. Political jockeying blocked the choice of new airport sites, and delays got so far out of hand at major fields like New York's La Guardia (above) by 1968 that the government finally had to ration flights.

In harbors like California's Redondo Beach (right), man's last great open frontier, the sea, began to take on the look of a supermarket parking lot. Encouraged in part by a technology that has learned how to stamp out fiber-glass yachts like so many costly cookies, 50 million Americans were afloat by the end of the decade.



based on congestion



Manacled by the economic need to cram ever more people onto the limited real estate of Manhattan island, most architects were forced to design what amounted to towering

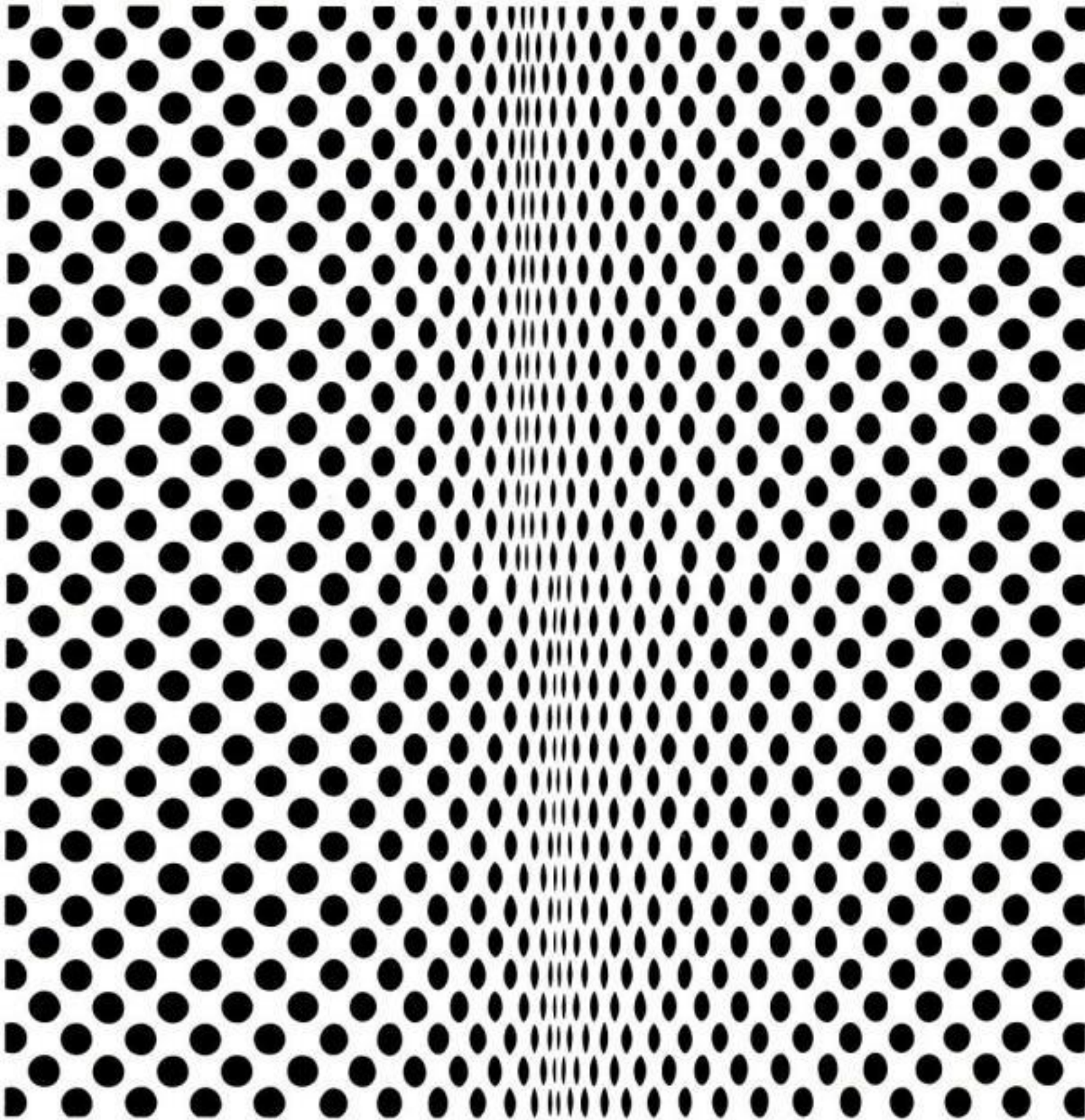
filing cabinets. One splendid exception produced in the '60s was the Ford Foundation Building, a 12-story gallery of offices that looked inward across a roofed courtyard filled with trees and plants.



Fashions in the '60s came in all shapes and sizes—including boxfuls of pierced plastic disks, with little metal rings to connect them. A few hours of patient fingerwork produced a

personally designed dress—a cross between medieval chain mail and the wild geometry of op art. Whatever the disks did or failed to do for the human body, the spaces between did plenty.

Circles and squares circled even squares



MUSEUM OF MODERN ART, N.Y.

After pop art came op art—baffling geometric patterns which had the viewer forever double-taking at optical illusions or thwarted symmetry. Bridget Riley's *Fission* (above) is perfectly ordered—except for one maddening shift in the apparently bent section in the center of the painting. Designers picked up the op idea, and it became an instant, even eye-catching, fad (right).



VOICES

A noisy time when
race, rock, riots
and even little
snowstorms were things
to shout about

... At about the same time that the blacks of Montgomery, Alabama, began their historic bus boycott (giving birth to the leadership of Martin Luther King, signifying to the nation that, with this initiative, this first affirmative step, somewhere in the universe a gear in the machinery had shifted), something, a target, came into focus. The tensions in the American psyche had torn a fissure in the racial Maginot Line and through this fissure, this tiny bridge between the Mind and Body, the black masses, who had been silent and somnolent since the '20s and '30s, were now making a break toward the dimly seen light that beckoned to them through the fissure. The fact that these blacks could now take such a step was perceived by the ostriches and owls as a sign of national decay, a sign that the System had caved in at that spot. And this gave birth to a fear, a fear that quickly became a focus for all the anxieties and exasperations in the Omnipotent Administrators' minds; and to embody this perceived decay and act as a lightning rod for the fear, the beatniks bloomed onto the American scene.

ELDRIDGE CLEAVER, *Soul on Ice*, McGraw-Hill, 1968

If you were drunk, and you were out there dancing and sweating and really *feeling* the music (every muscle & fiber of your being, etc., etc.) and the music suddenly got louder and more vicious . . . louder and viciouser than you could ever imagine (and you danced harder and got sweaty & feverish) and got your unsuspecting self worked up into a total frenzy, bordering on electric Buddha nirvana total acid freak cosmic integration (one with the universe), and you were drunk & hot & not really in control of your body or your senses (you are possessed by the music), and all of a sudden the music gets **EVEN LOUDER** . . . and not only that: **IT GETS FASTER & YOU CAN'T BREATHE** (But you can't stop either; it's impossible to stop) and you know you can't black out because it feels too good . . . I ask you now, if you were drunk and all this stuff is happening all over the place and somebody (with all the best intentions in the world) **MADE YOU STOP** so he could ask you this question: "Is a force this powerful to be overlooked by a society that needs all the friends it can get?" Would you listen?

FRANK ZAPPA, *The Oracle Has It All Psyched Out*, LIFE, 1968

COLD OR FLU?

Do what doctors say to do:

1. Rest. 2. Drink fluids. 3. Take aspirin for the aches and fever. You see, doctors know aspirin is the best pain reliever and the best fever fighter there is to help

you through a cold or the flu. And what's the best aspirin you can buy? You know it's Bayer. Because Bayer is the only leading advertised pain reliever that makes all its own aspirin. With care

and half a century of experience no one else can match. And Bayer Aspirin is the only one of these pain relievers that's 100 percent aspirin. No wonder Bayer works wonders.

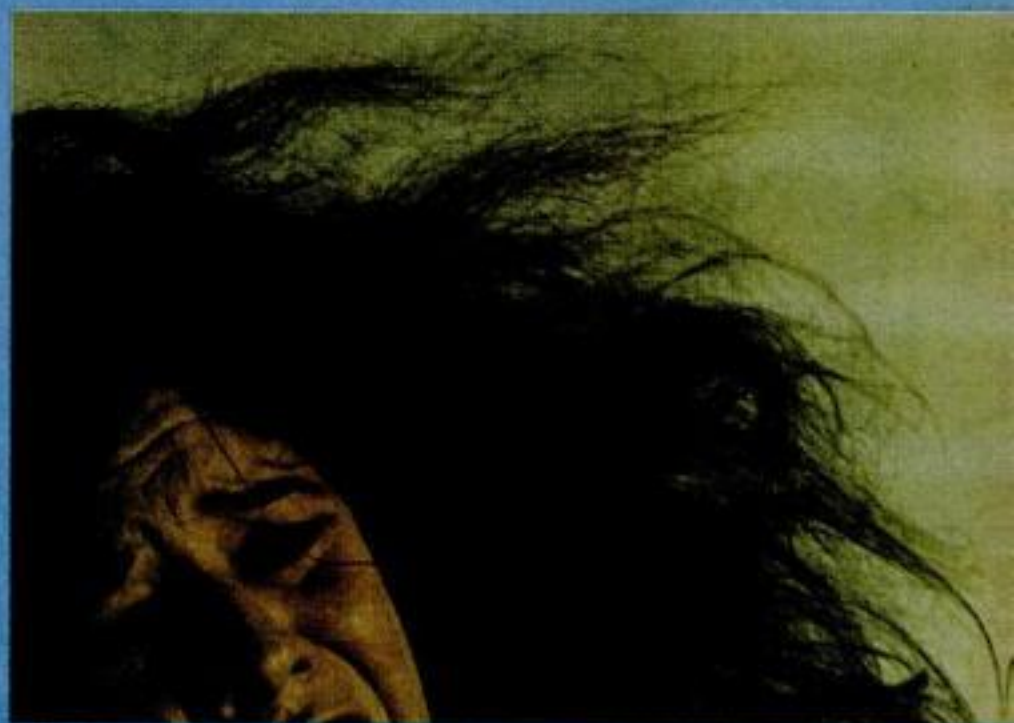


Bayer works wonders

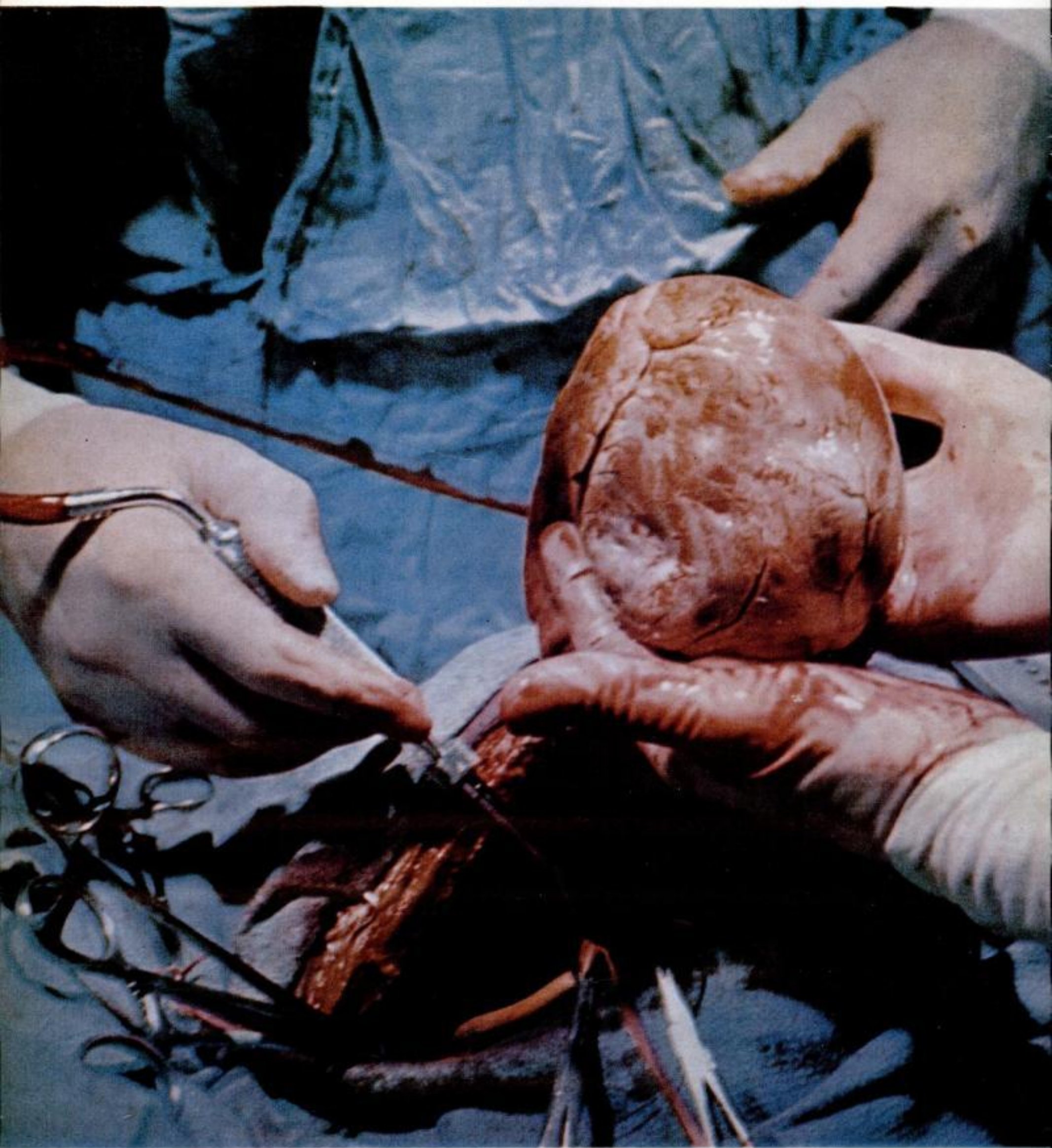


They turned up—and turned on: 400,000 kids and the biggest names in the rock business came to Woodstock in August 1969 from all over the nation for a three-day celebration of peace and music. "Even Billy Graham doesn't draw that many people," said soul singer Janis Joplin (below). The music went on almost continuously for three rainy days and nights. The audience gloried in the driving, drowning sound of it all. But even more, they gloried in the sense of mystical communion which spread over the vast sea of humanity. As the festival opened, a nervous official stepped in front of the mikes. "If we're going to make it," he said, "you had better remember that the guy next to you is your brother." And that was the way it happened.

Two heavy summer downpours drenched the crowds of the faithful. Some hid under makeshift shelters, like the plywood board above. One hippie stripped (below) and stood like an emaciated holy man in the quagmire.

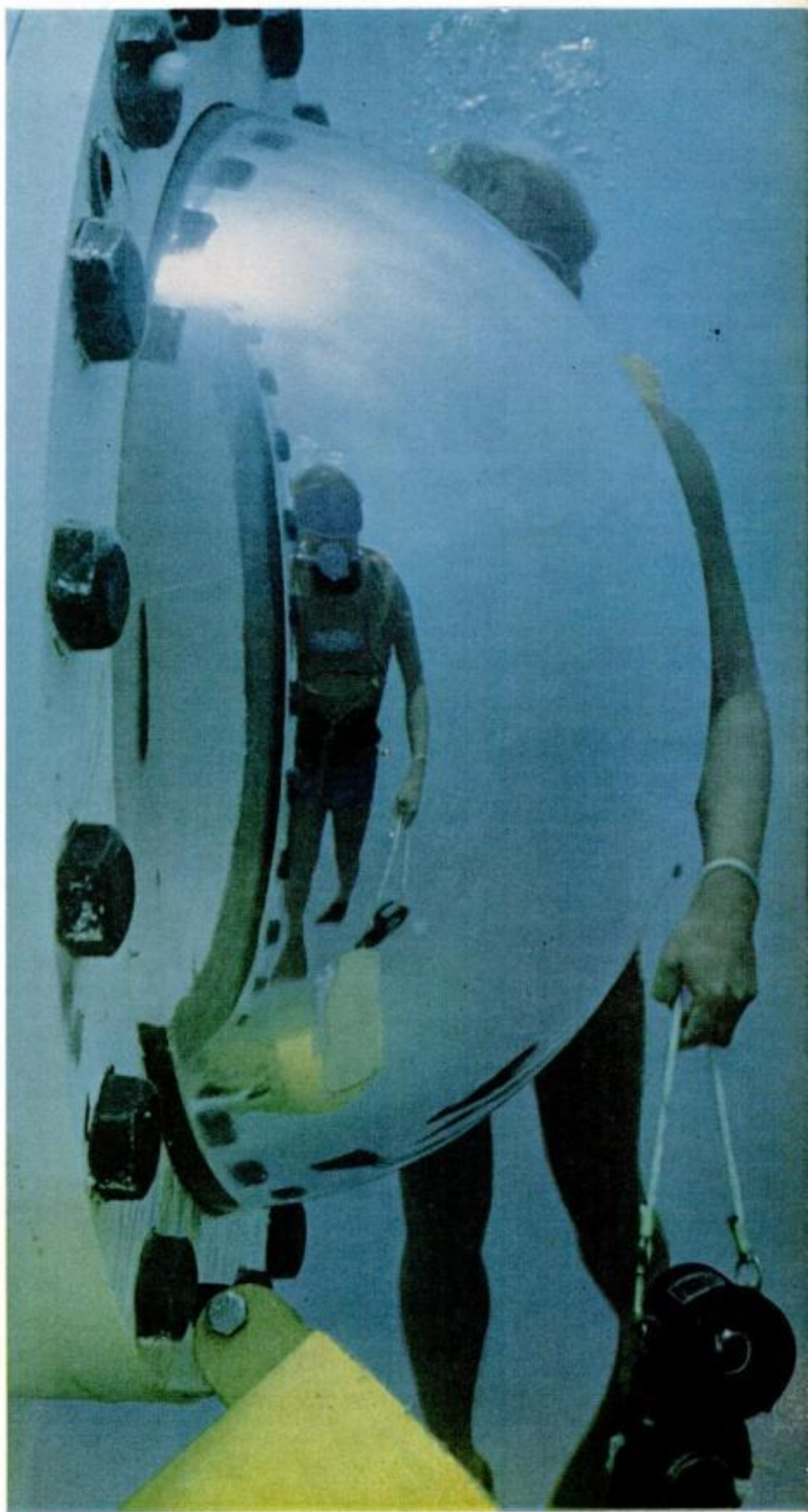


Man borrowed life for the dying and dared the sea's unknown depths

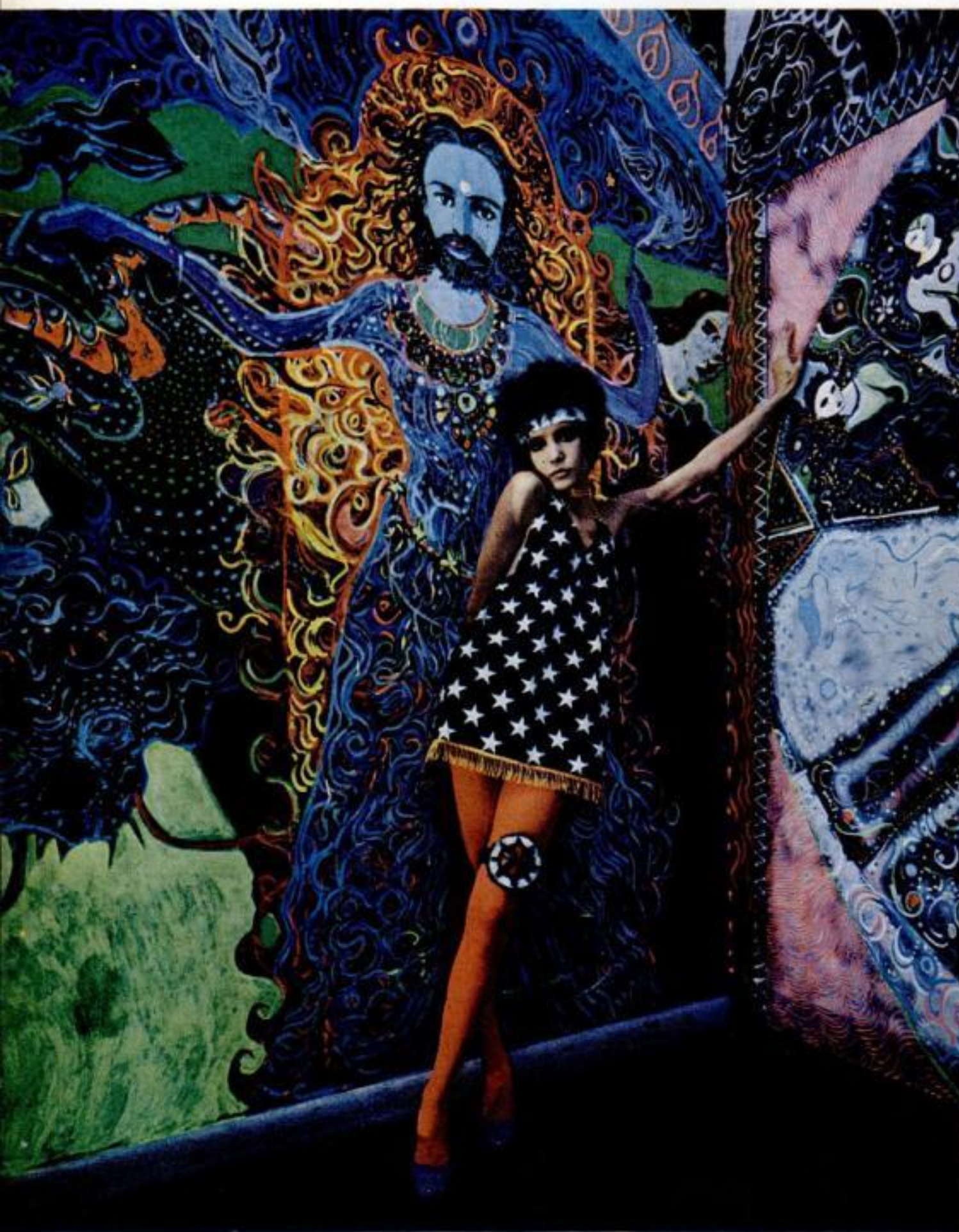


The year of the heart transplant was 1968. The operation had been technically feasible for years, but no one had dared to try it. Then in December 1967 Dr. Christiaan Barnard, a courageous South African pioneer, transplanted a heart into the chest of Louis Washkansky, a Capetown grocer. Washkansky died 17 days later, but within a year surgeons around the world had performed 98 transplants. In Houston, Dr. Denton Cooley replaced three diseased hearts in five days (including the one being removed at left). But the operations proved more spectacular than practical. The body's immunization system tended to reject the new tissue, costing many patients their lives. Only 25% lived more than six months. In 1969, only about 40 transplants were performed, and by the decade's end surgeons were pinning their hopes and concentrating their researches on the development of an effective artificial heart.

While the imagination of America was captured by the Apollo moon program, scientists—who know more of the dark side of the moon than of the seabed ten miles off Cape Kennedy—were quietly embarking on a full-scale exploration of the earth's inner space—the ocean. In February 1969, four aquanauts descended 50 feet to a sea lab on the bottom of Great Lameshur Bay in the Virgin Islands (right), in an ambitious sea venture. They lived for sixty days in a pair of steel tanks—albeit with wall-to-wall carpeting and curtains in the sleeping quarters.



Designers and directors switched on the footlights and all the world became a hippie stage



In a minidress that spoofs the U.S. flag, a girl lounges in the doorway of New York's Electric Circus, echoing the pose of the willowy acid-trip figure behind her. Many fashions of the decade originated in the wild costumes of

the hippies. "What I do is watch what kids are putting together for themselves," said Los Angeles designer Rudi Gernreich, who pioneered the '60s styles, "I formalize it, give it something of my own, perhaps, and that is fashion."





In 1968, the hippies brought their message to Broadway in a freewheeling rock musical called *Hair*. Written and acted by young nonprofessionals, *Hair* melted the heart of many a stalwart parent with its exuberance and gentleness, even as it spoofed such venerable American traditions as Washington's crossing of the Delaware (left). Spreading throughout the country in multiple companies, and even abroad, *Hair* was a hit wherever it went.



After look-alike haircuts came his-and-hers fashions. In Apple, the Beatles' own store, two Londoners (above) sport unisex costumes—an overshirt (male) and a minidress (female) made out of African fabrics.



New scars on the face of the earth mirrored an ancient moonscape



Man continued the remorseless transformation of his world. Loggers tore great scars in the redwood for-

ests (left). Artists carved giant "earthworks" out of the desert (center). By the decade's end, man had set foot on the moon, whose bleak

landscape (right), ravaged by the creative force of the universe itself, seemed to heighten the fair and natural beauty of the earth.

TWO-FISTED

A real fighter. Kills germs by millions.
So strong it keeps
breath fresh for
hours...and
hours.



'The Eagle has landed'

Eagle, the lunar module of Apollo 11, touched down on the lunar surface on Sunday afternoon, July 20, 1969, while Columbia, the command module, orbited above. Columbia was piloted by Michael Collins, Eagle by Edwin Aldrin and Neil Armstrong, first man to set foot on the moon. The dialogue between Eagle, whose on-board computer kept ringing false alarms, and Houston—with occasional interpolations from Apollo Control—was heard by tens of millions. Part of the sequence follows.

EAGLE: Our position checks downrange here seem to be a little long.

HOUSTON: Eagle, you are go—you are go to continue power descent.

EAGLE: We've got good [radar] lock on. Altitude lights out. . . . And the earth right out our front window.

EAGLE: 1202, 12021

CONTROL: Good radar data. Altitude now 33,500 feet.

EAGLE: Give us the reading on the 1202 program alarm.

HOUSTON: Roger. We got—we're go on that alarm.

CONTROL: Still go. Altitude 27,000 feet.

EAGLE: [We] throttle down better than in the simulator.

CONTROL: Altitude now 21,000 feet. Still looking very good. Velocity down now to 1,200 feet per second.

HOUSTON: You're looking great to us, Eagle.

EAGLE: Good, roger.

HOUSTON: Eagle, you're looking great, coming up 9 minutes.

CONTROL: We're now in the approach phase, looking good. Altitude 5,200 feet.

EAGLE: Manual auto altitude control is good.

CONTROL: Altitude 4,200.

HOUSTON: You're go for landing. Over.

EAGLE: Roger, understand. Go for landing. 3,000 feet.

EAGLE: 12 alarm. 1201.

HOUSTON: Roger, 1201 alarm.

EAGLE: We're go. Hang tight. We're go. 2,000 feet. 47 degrees.

HOUSTON: Eagle looking great. You're go.

CONTROL: Altitude 1,600 . . . 1,400 feet.

EAGLE: 35 degrees. 35 degrees. 750, coming down at 23. 700 feet, 21 down. 33 degrees. 600 feet, down at 19 . . . 540 feet . . . 400 . . . 350 down at 4 . . . We're pegged on horizontal velocity. 300 feet, down 3½ . . . a minute. Got the shadow out there . . . altitude-velocity lights. 3½ down, 220 feet. 13 forward. 11 forward, coming down nicely . . . 75 feet, things looking good.

HOUSTON: 60 seconds.

EAGLE: Lights on. Down 2½. Forward. Forward. Good. 40 feet, down 2½. Picking up some dust. 30 feet, 2½ down. Faint shadow. 4 forward. Drifting to the right a little.

HOUSTON: 30 seconds.

EAGLE: Drifting right. Contact light. Okay, engine stop.

HOUSTON: We copy you down, Eagle.

EAGLE: Houston, Tranquillity Base here. The Eagle has landed.

HOUSTON: Roger, Tranquillity, we copy you on the ground. You got a bunch of guys about to turn blue. We're breathing again. Thanks a lot.



Is your child missing out on meadows?

We can be sure our children will know all about superhighways and deep-freezers. But in this world of concrete and chrome, how much contact will they have with the natural world?

It takes a little more effort today, but you can still help your youngster develop a deep feeling for nature. This is an important gift. It can give him, in these urbanized times, a sense of proportion, a source of strength, a feeling of sharing in the adventure of life.

These are some of the things we had in mind when the LIFE NATURE LIBRARY was planned. We wanted to present this awesome world to young readers (and their parents) in a way that would offer them real enrichment.

We think you and your youngster will enjoy the resulting books. Together you can roam the world with *Tropical Asia* or *North America*. You can plumb the depths with *The Sea*, or camp out with *The Forest*. You can study *The Birds*, *The Plants*, *The Primates* and you can journey to the stars with *The Universe*.

Each book is only \$4.95 and convenient to purchase, too. We'll send you a new volume every other month for an at-home, ten-day perusal. You may keep or return each book as you wish.

Your first book will be *The Mountains*. You'll visit the great ranges, find out how mountains are born, how they emerge as different types, how volcanoes erupt. You'll discover the hardy varieties of mountain plants and animals. You'll learn how the people of the mountains live—the Indians of the Andes, herders of Tibet, farmers of Nepal.

And we think you and the student in your family will close the book with a lot more knowledge and a lot more appreciation for the amazing world of nature.

TIME-LIFE BOOKS

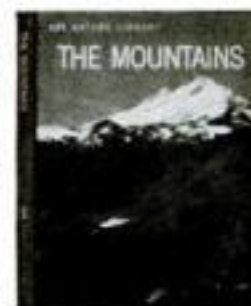
Time & Life Building, Chicago, Illinois 60611

Please send me a copy of *The Mountains* for a 10-day trial examination. If, at the end of that time, I decide not to keep the book, I may return it with no further obligation. If I do keep the book I will pay \$4.95 (plus shipping and handling) and then I will be entitled to the same 10-day examination privilege on the other volumes in the LIFE NATURE LIBRARY. I may examine a new book every two months to return or keep, as I wish. Or I may cancel at any time, simply by notifying you.

Name _____

Address _____

City _____ State _____ Zip _____



0326

A new television series



An unprecedented adventure in preschool learning

An entertaining new daily, hour-long educational series for children aged 3 through 5.

Television is a powerful teacher.

It has taught your youngster which cereal to reach for. What the chocolate-drink jars look like. What toy guns and rockets to ask for.

Now it's going to teach him something else, and entertain him at the same time.

For an hour every day, Monday through Friday, **SESAME STREET** will bring your child (and the rest of the nation's 12,000,000 preschoolers) a kind of education unique to television.

He'll learn the letters of the alphabet—and to recognize them in words. Numbers—how to count and how many is two or three or four. What words like *up* and *down*, *over* and *under*, *around* and *through* mean. What *big* and *bigger*, *small* and *smaller*, is all about. And how to begin to reason.

He'll find out about buttons and shoelaces. Deserts and mountains and seas. About animals and people from all over the world. Most of all, about himself and his place in that world.

SESAME STREET is an imaginative breakthrough in early learning. More than a hundred of the nation's leading educators, child-development specialists, psychologists, teachers, film-makers, writers, artists and communications professionals have helped in developing its lessons—and its fun, action and excitement. Guests such as Harry Belafonte, Carol Burnett, James Earl Jones, Lou Rawls and Dick Van Dyke have contributed to its purpose: to give your child confidence and a surer success when he starts school.

SESAME STREET is produced by The Children's Television Workshop and is funded principally by grants from Carnegie Corporation, the Ford Foundation, the U.S. Office of Education and other Federal agencies.



Check your newspaper for the exact time and educational television channel.

YOU CAN HELP YOUR CHILD PARTICIPATE FULLY AND ACTIVELY

The Children's Television Workshop has published a **PARENT'S GUIDE TO SESAME STREET**. The subscription, covering the entire 26-week series, costs only \$2—and includes six full-color 24 x 28-inch wall posters for your child's room. (**SESAME STREET** is a non-profit project. Your \$2 will also be used to underwrite a subscription for a disadvantaged child.) To receive your first monthly issue before the first show, mail the coupon now.

CHILDREN'S TELEVISION WORKSHOP
National Educational Television
Box 9070
St. Paul, Minnesota 55177

Please send me the monthly **PARENT'S GUIDE TO SESAME STREET**, I enclose \$2.00.

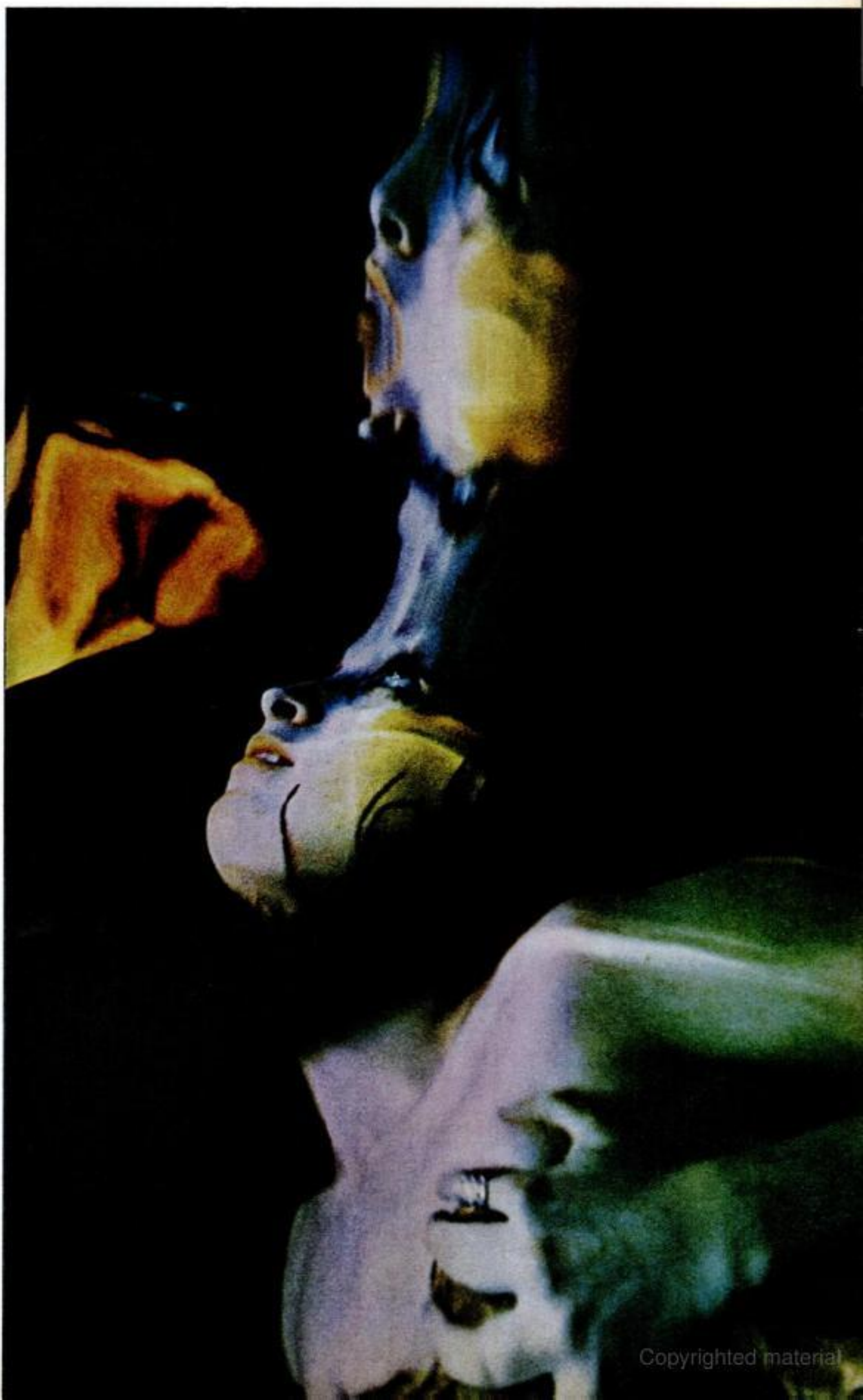
Parent's Name _____ Age of Child _____

Street _____

City _____ State _____ Zip _____

A generation turning on to drugs

For all the words that were written about the drug scene—from Beatles' lyrics to masters' theses—few came as close to explaining the euphoric distortions of the hallucinogenics as did the photographs of Ira Cohen, which were based on memories of his own experiences. Cohen had good credentials. A poet, editor and film maker, he packed off to Morocco and became an expert on hashish—he even produced a hip how-to-do-it volume titled *The Hashish Cookbook*. To the horror of parents, police, legislators and scientists, Cohen-like visions were all too familiar to a growing percentage of American youth. While relatively few went the route of the hard drugs like heroin, many experimented with unpredictable chemicals like LSD. The overwhelming favorite, though, was marijuana, a mild weed that grows wild in our own Midwest. Considered by its defenders to be nonaddictive and less harmful than alcohol, pot-smoking by the end of the decade threatened to become as widespread as drinking during Prohibition. Support began to gather for a repeal campaign against those laws that drew no distinction between marijuana and heroin.



Broadway Joe's swinging training table



Joe Namath, who has never denied his interest in "booze and broads," is not everybody's idea of a model sports hero. But he had

the guts to ignore the agony of gimpy legs and lead the brash young Jets to an astounding Super Bowl victory over the best of the NFL in 1969.

The end of the unimportant occasion.



Champale® is quite unlike anything you've ever tasted — except champagne. It even tastes best served well-chilled in a champagne glass.

But Champale is an alcoholic beverage that costs only pennies more than beer. And you can buy it wherever beer is sold.

Which makes it an absolutely ideal way to make unimportant occasions seem immense. It can lift a pinochle game, a pizza, a television-watching, a sandwich or a picnic right out of the doldrums.

Try Champale Malt Liquor anytime you feel like making something out of nothing.



**A COLD SORE IS NO BIG THING.
UNTIL YOU GET ONE.**

Then you need Chap Stick® Lip Salve.

Because a cold sore or fever blister not only makes you think you look terrible. It makes you feel even worse.



Chap Stick® Lip Salve gives you soothing, cooling relief. And its special formula helps heal the inflamed area so it shrinks and disappears quickly.

The next time you're cursed with a cold sore, remember Chap Stick® Lip Salve. It's from the people who know lip care best.

And remember Chap Stick® lip balm for everyday protection and healing of dry, chapped lips.



Two defiant
black fists salute
an Olympic victory



The idea of a black boycott of the 1968 Olympics was finally dropped in favor of each man's "doing his own thing" to dramatize the message of black protest. As *The Star-Spangled Banner* was played to celebrate U.S. victory in the 200-meter dash, winner Tommie Smith (at left) and bronze medalist John Carlos saluted by raising gloved fists.

**Before your old
water heater
leaves you
holding the
kettle...install
a new flameless
electric water
heater.**



- Fast, economical
- Quiet, no flame
- No pilot, no flue
- Fits almost anywhere
- Plenty of hot water all the time

While there's still time, call your electric utility company.

**The Flameless
Electric Water
Heater is today's
matchless value**

Live Better Electrically
Edison Electric Institute
750 Third Ave., N.Y., N.Y. 10017

Yours: \$1.00

CLIP AND MAIL THIS COUPON-GET \$1.00 BACK

DIET DELIGHT
P.O. BOX 6733
GLENDALE, CALIF. 91025

I am enclosing 5 labels from 1 lb. cans (16 oz.) of Diet Delight fruits. (Note: Offer limited. Sorry, only one payment to a family, group or organization.) Please send me \$1.00 by return mail. This coupon must accompany the five labels.

(please print plainly)

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

(Important! This offer expires August 31, 1970, and is void where prohibited or taxed by law.)



We'll pass you the buck. Just send us the coupon plus five (5) labels from one-pound cans of any Diet Delight fruit product and we'll put your dollar in the mail. Be sure to fill in your name and address.

For more than 20 years, Diet Delight has given you a delicious way to cut calories.

Now we're giving you a great way to cut the cost of cutting calories, as well.

Lower power and black power each found followers—and opponents



The 1967 confrontation had grown menacing. Thirty-five thousand antiwar protesters had marched from Washington to the steps of the Pentagon, to be met by the raised weapons of Army guards. A young demonstrator stepped from the crowd and started placing pink carnations in the rifle barrels. By the end of the day, 27 had been injured, 250 arrested.

VOICES

Black power means black people coming together to form a political force and either electing representatives or forcing their representatives to speak their needs. It's an economic and physical bloc that can exercise its strength in the black community instead of letting the job go to the Democratic or Republican parties or a white-controlled black man set up as a puppet to



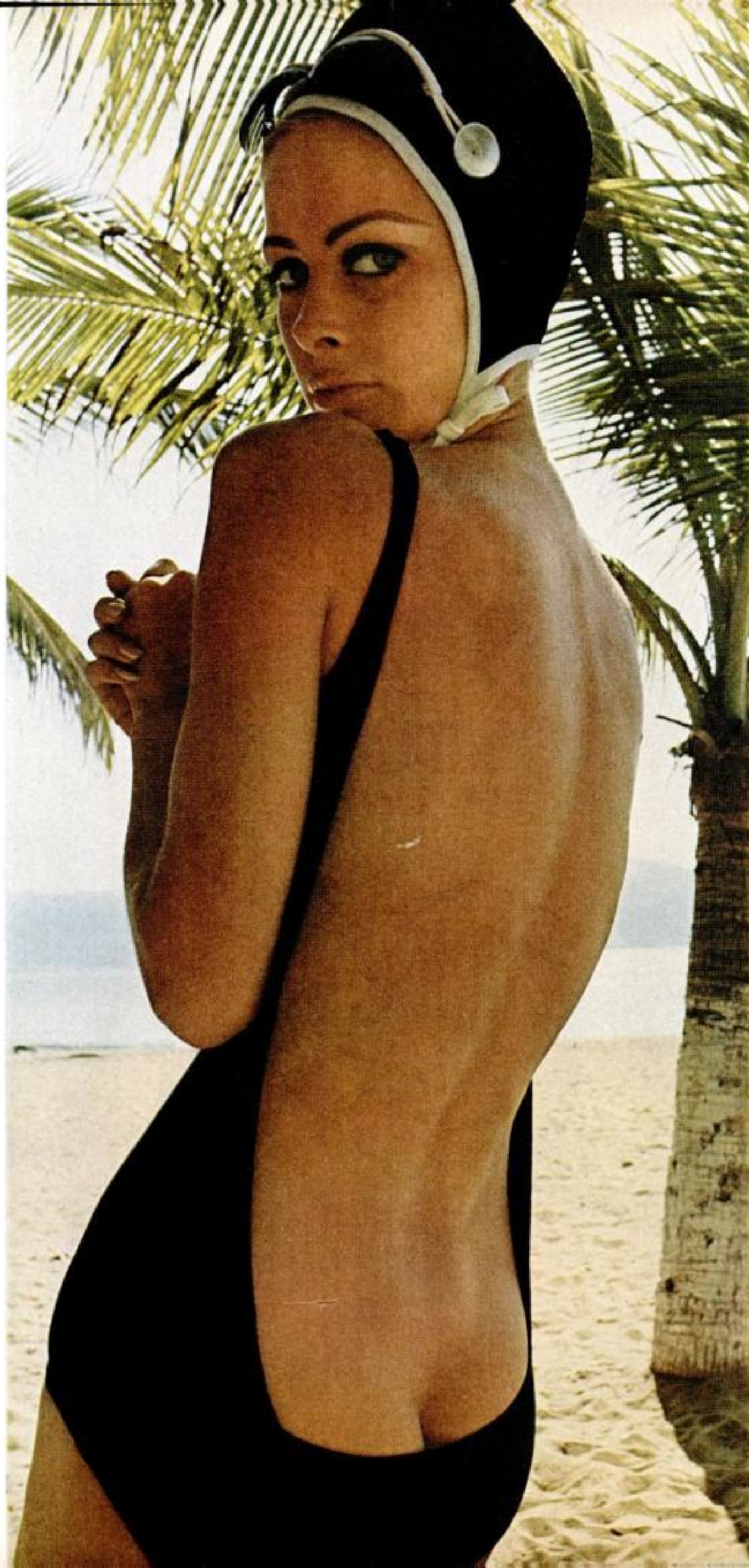
A grim variant of black power appeared on the Cornell campus when black student occupiers of a building displayed rifles and shotguns. The menace implicit in the

weapons only served to obscure the truth—which was that bitter racial frictions still existed in Northern universities that had gone out of their way to recruit black students.



represent black people. We pick the brother and make sure he fulfills our needs. Black power doesn't mean anti-white, violence, separatism or any other racist things the press says it means. It's saying, "Look, buddy, we're not laying a vote on you unless you lay so many schools, hospitals, playgrounds and jobs on us."

STOKELY CARMICHAEL, 1967



Fashions from bared backs to Beardsley baroque

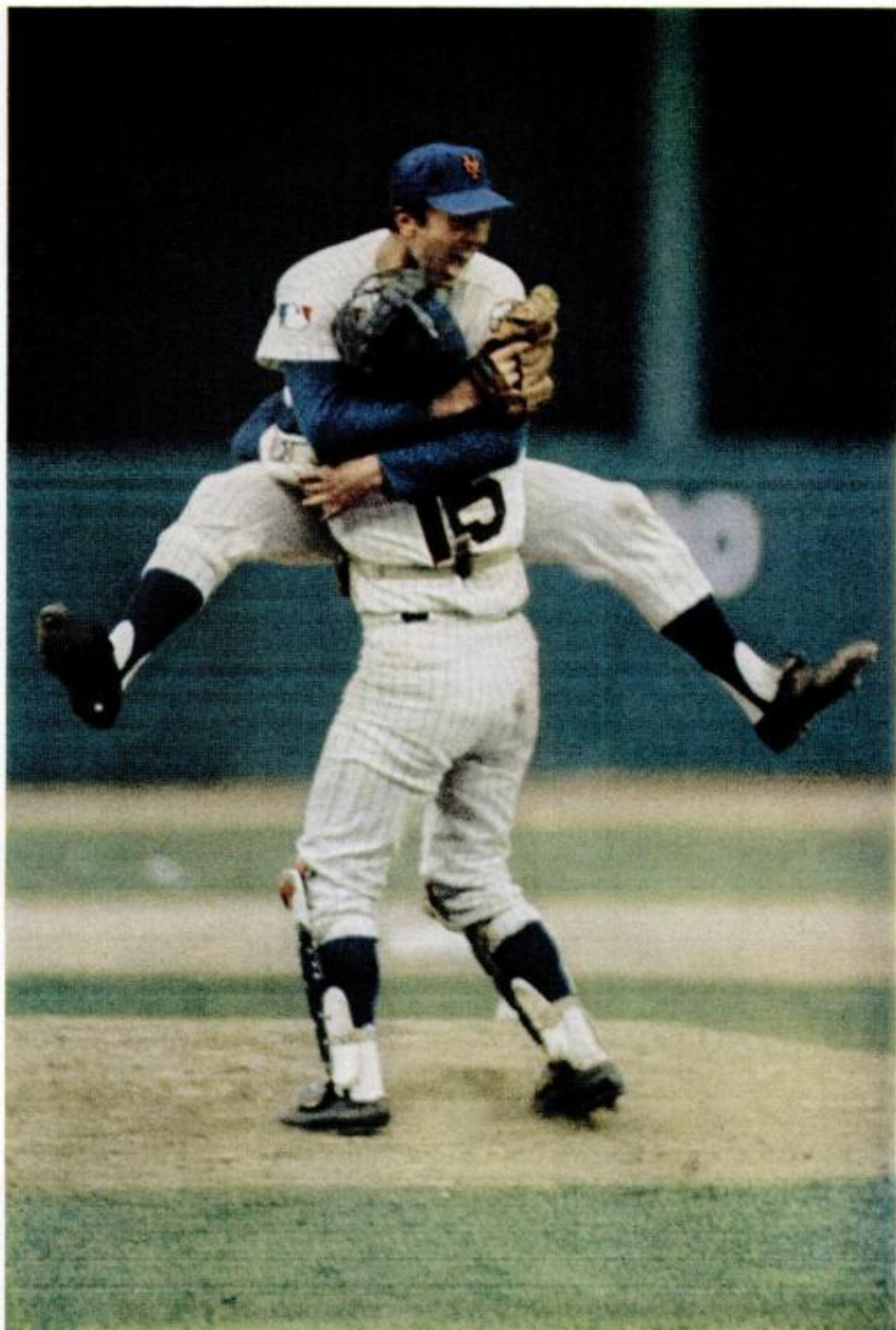
Out of the unlikely vogues of the decade emerged fashions of sophisticated allure. After the topless bathing suit, the plunging back of the costume at left was a touch of infinite subtlety. Another fad was the Art Nouveau style of the 1890s. The sensuous lines of the print dress at right reflect the languor and presumptive decadence of Aubrey Beardsley's drawing for *Salome*.





For seven grim years they had provided comic relief to the normally decorous doings of the National League, these New York Mets who traced their spiritual ancestry to the old Brooklyn Dodgers. The joke had begun to pall, though, even for a born comic like their first manager, Casey Stengel (above). Then, more incredible than any fairy tale, the Mets leaped from ninth place in their league in '68 to first in '69 and humbled the Baltimore Orioles for the championship of the whole unbelieving world.

They said it couldn't happen but a



pair of bridesmaids finally caught the bouquet

A thoroughly beaten Richard Nixon slumped before the microphones in a Los Angeles hotel (right) and bid farewell to the press that had covered his unsuccessful 1962 bid for the governorship of California. He told the reporters, "Just think how much you're going to be missing. You won't have Nixon to kick around anymore, because, gentlemen, this is my last press conference . . ." Proving himself to be a better politician than he was a prophet,

Nixon fought off his bitterness and by the middle of the decade had started to fashion the campaign that would eventually carry him to the White House. Always available to stump for any Republican who wanted his help, Nixon pocketed enough grateful I.O.U.s of support to assure his first-ballot nomination at Miami. Three months later he could fling his arms wide in a gesture of victory (below) when it was clear that he had beaten Hubert Humphrey for the Presidency.



The rewards of exuberant health and youth,



timeless realities of any age, still lie in the curl of a wave



JOE NAMATH RON SWOBODA BOBBY ORR LEW ALCINDOR MARIO ANDRETTI JERRY WEST

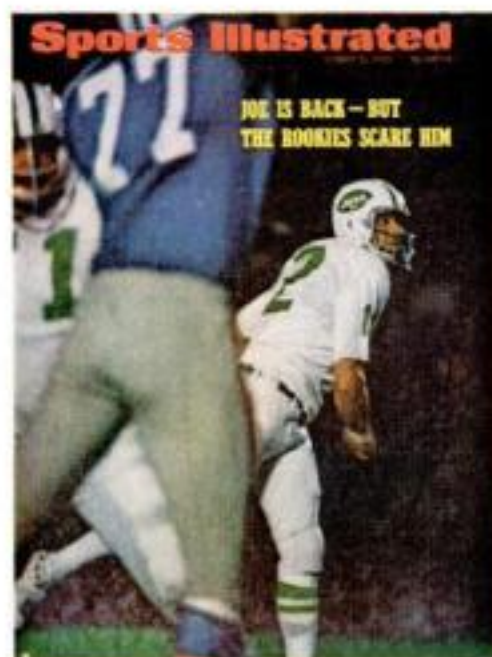
...AND ALL THE OTHER SUPERSPORTS. ONLY 14¢ A WEEK!

SPORTS ILLUSTRATED is where you get to know heroes.

Super-strong, super-cool, super-quick, super-slick Supermen. Every sport has 'em. Every issue of SI teems with 'em.

And you get them *super-human*. Which means they leap from our pages so human you can hear the heavy breathing and smell the emotions and feel the surge of triumph in your own gut.

That's SPORTS ILLUSTRATED's way of capturing the whole wild world of sports—with all the blood, sweat and cheers that are there.



SPORTS ILLUSTRATED/TIME & LIFE BUILDING/CHICAGO, ILLINOIS 60611

It's a lot of excitement for less than the price of a cup of coffee per week. 27 weeks of *SPORTS ILLUSTRATED* for just \$3.87! A super-ridiculously-low introductory offer.

We're making it because, frankly, we think you'll be hooked after half a year of SI. Wanta bet? Send in the card today.

Whatever your sports, you'll start digging them more. Whoever your heroes, you'll start reading them better.

Whatever you're doing, mail the card now.



And behold
The blue planet steeped in its dream

James Dickey, 1968

JANUARY 9
SPECIAL DOUBLE ISSUE

Into the '70s



Yoga in New Mexico



The meaning of the moon



Human hair

With this issue we leave behind the tumultuous '60s. With our next we cross the threshold into a new decade. The January 9 LIFE, another special double issue, will not forecast the '70s except to point to change—and lots of it.

What hints at coming changes can be seen? A LIFE poll by Louis Harris shows a surprising feeling of tolerance and contentment, even though angry coalitions of minorities are forming up. A picture story shows that many Americans, most of them young, are engaged in an earnest quest to find new ways of satisfying their spiritual needs. A remarkable essay—17 pages of color by the Swedish photographer Lennart Nilsson—reveals the landscape of the human body with some of the most sophisticated photographic equipment ever devised. And in the third installment of his book *A Fire on the Moon*, Author Norman Mailer raises the question: was the Apollo 11 venture, the greatest technological achievement of our time, in fact a step forward—or civilized man's most profound mistake?

PICTURE CREDITS—THE '60s

COVER—GILBERT EISNER, DESIGN CONSULTANT. Cover photographers: CHARLES BONNAY, LARRY BURROWS, CAMERA PRESS from PIX, HARRY COUGHENOUR for the PITTSBURGH POST GAZETTE, JOHN DOMINIS, BILL EPPRIDGE, BOB GOMEL, MILTON H. GREENE, HENRY GROSSMAN, YALE JOEL; bat drinking © NAT'L PERIODICAL PUBL. INC. 1956, LEONARD McCOMBE, NASA, CHARLES MOORE from BLACK STAR, NASA, LENNART NILSSON, JOHN OLSON, KEN REGAN for TIME, PERCY C. RIDDLE for the CHICAGO DAILY NEWS, STEVE SCHAPIRO, CHARLES SCHULTZ © UNITED FEATURE SYNDICATE, INC. 1967, PAUL SCHUTZER, HANK WALKER 12—PAUL SCHUTZER 13—PERRY C. RIDDLE for the CHICAGO DAILY NEWS 14, 15—CO REN (MEESTER) 16, 17—LAWRENCE SCHILLER 18, 19—GERALD S. UPHAM 20, 21—ARTHUR RICKERBY 22, 23—PAUL SCHUTZER, JOHN OLSON 24, 25—JOHN OLSON 26—JOHN DOMINIS 27—© PHILIPPE HALSMAN 28, 29—NASA 30, 31—MARK SHAW, BILL EPPRIDGE 34, 35—JOE SCHERSCHEL 36, 37—NASA, FRANCIS MILLER—YALE JOEL 38, 39—LARRY BURROWS 40, 41—JOHN LOENGARD—DAVID GAHR, A.P.—RALPH CRANE 42, 43—JOHN BRYSON—UMITRI KESSEL—DOU from U.P.I., CARL MYDANS—PAUL SCHUTZER, ALBERT FENN 44, 45—CARLO BAVAGNOLI 46, 47—CHARLES MOORE from BLACK STAR, JOE POSTIGLIONE for the ALABAMA ANNISTON STAR—BILL REED—PAUL SCHUTZER 48, 49—WILLIAM CLAXTON, LOOMIS DEAN, MILTON H. GREENE 50, 51—ARTHUR PICKERBY, MARK SHAW 52—CECIL STOUTON 54—A.P. 55—U.P.I., A.P. (2)—A.P., U.P.I. (2) 57—MEL TRAXEL from WARNER BROS. 61—HENRI DAUMAN L.I. © TIME INC. 62, 63—L. JOSEPH LOUW, A.P.—

EARL GRANT, BOB JACKSON for the DALLAS TIMES-HERALD 64, 65—A.P. EDDIE ADAMS for A.P. 66—BILL EPPRIDGE 68—A.P. 71—H. ARALDO DI CROLLALANZA for PIP, I. U.P.I.—BOB WILLOUGHBY from LEE GROSS—HENRI DAUMAN, MICHAEL CRAWFORD, JOHN SADOVY—ORLANDO from GLOBE 72—H. HENRY GROSSMAN—U.P.I., rt. PARIS-MATCH—BILL EPPRIDGE 74—BOB PETERSON—No credit, A.P. rt. CORNELL CAPA from MAGNUM—U.P.I.—KEYSTONE 76, 77—JULIAN WASSER for TIME 78, 79—KAROMING, ROBERT E. MATES & PAUL KATZ—FRIEDMAN-ABELES, FLOYD MCCARTHY 80, 81—TIMOTHY CARLSON, HENRI HUET for A.P. 82, 83—LEE BALTERMAN—J.R. EYERMAN for TIME rt. JOHN ZIMMERMAN 84—MICHAEL AVEDON 85—bot. HOWELL CONANT 86, 87—THE STRAWBERRY STATEMENT copy-right © 1968, 1969 JAMES S. KUNEN; song "PLASTIC FANTASTIC LOVER" by MARTY BALLIN, copy-right © 1969 ICEBAG CORP.; photo by JOE MUNROE 88, 89—H. CHARLES MOORE from BLACK STAR rt. JOHN DOMINIS—BILL EPPRIDGE, ART KANE 90, 91—ST. LUKE'S EPISCOPAL HOSPITAL, HOUSTON, TEXAS, STAN WAYMAN 92, 93—MILTON H. GREENE, RALPH MORSE, BILL RAY 94, 95—WILLIAM GARNETT, YALE JOEL, NASA 99—IRA COHEN 100—JOE LIPPENCOTT for the MIAMI HERALD 102—JOHN DOMINIS for TOPP 104, 105—BERNIE BOSTON for the WASHINGTON EVENING STAR, VIA WYNROTH 106, 107—HOWELL CONANT, MILTON H. GREENE 108—BILL EPPRIDGE, WALTER LOOSS JR. for SPORTS ILL. 109—RALPH CRANE, BOB PETERSON 110, 111—NEIL LEIFER for SPORTS ILL. 113—NASA 114—MICHAEL MAUNEY, NASA—LENNART NILSSON



Tell someone you like about Lark's Gas-Trap[®] filter.
He might do something nice for you.

GM

MARK OF EXCELLENCE

Walk in,

In our Chevrolet Wagons you can.

Ours have a low cutaway bumper step that lets you walk in easily.

Ours have a slant-back roofline that lets you walk in standing tall.

Ours have a soft-riding 46-inch rear sofa seat. Grown-up size.

With lots of foot, knee and shin room.

Ours have Astro Ventilation. Guard rails welded in the side doors. Computer-selected springs matched to the wagon's total weight for smoother rides. Flush-and-dry rocker panels. Body by Fisher.



America.

Ours have things like radios with hidden antennas, and a light monitoring system you can order.

Ours have.

Other wagons in Chevrolet's field can only wish they did.

There is something those other wagons have, though, compared to our Big Chevrolet Wagons: higher starting prices.

Where's the justice?

At your Chevrolet dealer's.



Putting you first, keeps us first.





**It's the real thing.
Coke.**

TRADE-MARK © 1968, THE COCA-COLA COMPANY. "COCA-COLA" AND "COKE" ARE THE REGISTERED TRADE-MARKS WHICH DESIGNATE THE ONLY PRODUCT OF THE COCA-COLA COMPANY.

Copyrighted material